DOCUMENT RESUME

ED 214 828	SO 013 945

TITLE	The Second Assessment of Art, 1978-79, Released Exercise Set, Supplement.
INSTITUTION	Education Commission of the States, Denver, Colo. National Assessment of Educational Progress.
SPONS AGENCY	National Center for Education Statistics (ED), Washington, D.C.; National Inst. of Education (ED), Washington, D.C.
REPORT NO	ISBN-0-89395-012-9; NAEP-10-A-26
PUB DATE	Jan 82
CONTRACT	OEC-0-74-0506
GRANT	NIE-G-80-0003
NOTE	496p.; For a related document, see ED 186 331.
EDRS PRICE	MF02/PC20 Plus Postage.
DESCRIPTORS	Affective Measures; Art Appreciation; *Art Education; *Educational Assessment; Educational Objectives; Elementary Secondary Education; National Surveys; Scoring; Testing
IDENTIFIERS	*National Assessment of Educational Progress; Open Ended Questions; Second Art Assessment (1979)

ABSTRACT

This publication contains some of the open-ended art exercises used by the National Assessment of Educational Progress in its 1978-79 assessment of the art ability of students ages nine through 17. The objective is to provide classroom teachers easy access to released and tested art assessment materials. The open-ended exercises required students to make a drawing or write a short essay. Copies of the multiple-choice exercises used in the assessment can be found in ED 186 331. Part 1 of the document briefly explains NAEP's assessment procedures and describes the documentation provided for the exercises. Part two includes the objectives and subobjectives used to develop and report the art exercises, a brief description of the content range of the affective exercises, and a list of released exercises with timing information. Part three, which comprises the bulk of the document, contains copies of the six released open-ended exercises, their scoring guides, and related documentation. Primary type of information provided by report: Procedures (Scoring); Results (Exercise Level). (Author/RM)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED214828

SO

MAR 24

U.S. DEPARTMENT OF EDUCATION
NATIONAL INSTITUTE OF EDUCATION
EDUCATIONAL RESOURCES INFORMATION
CENTER (ERIC)

☒ This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

- Points of view or opinions stated in this document do not necessarily represent official NIE position or policy.

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY
Pratt/NAEP

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

THE SECOND ASSESSMENT OF ART, 1978-79

RELEASED EXERCISE SET

Supplement

No. 10-A-26

by the
National Assessment of Educational Progress

Education Commission of the States
Suite 700, 1860 Lincoln Street
Denver, Colorado 80295

January 1982

SO 013 945

The National Assessment of Educational Progress is funded by the National Institute of Education, under a grant to the Education Commission of the States. It is the policy of the Education Commission of the States to take affirmative action to prevent discrimination in its policies, programs and employment practices.

ISBN 0-89398-012-9

The National Assessment of Educational Progress is an education research project mandated by Congress to collect and report data, over time, on the performance of young Americans in various learning areas. National Assessment makes available information on assessment procedures and materials to state and local education agencies and others.

The work upon which this publication is based was performed pursuant to Contract No. OEC-0-74-0506 of the National Center for Education Statistics and the National Institute of Education; also, Grant No. NIE-G-80-0003 of the National Institute of Education. It does not, however, necessarily reflect the views of those agencies.

INDEX

Exercise	Title	Page Number
R101005	Two Flower Paintings	12
R301008	Necklace	29
R302006	Six Sketches	117
R303042	Big B	210
R304014	Angry Person	302
R501012	Picasso's Drawings of Horses for "Guernica"	380

INTRODUCTION

The purpose of this exercise set is to provide easy access to the open-ended released exercises administered in the second National Assessment of Educational Progress (NAEP) art assessment, conducted in 1978-79. After each assessment, some of the exercises are kept confidential and used in subsequent assessments. The other exercises are released for use by interested educators.

Exercises, scoring guides and documentation are in loose-leaf format to facilitate the sorting and copying of exercise text or scoring guides. Exercises that do not involve photographs of artworks are in the public domain and may be used without restriction. Some of these art exercises, however, contain photographs of artworks. These artworks are not in the public domain; persons wishing to reproduce and use such photographs must obtain permission from the sources given in the exercise documentation.

This set contains a copy of each art open-ended released exercise and the associated scoring guides. Documentation for each exercise includes basic reference numbers, exercise objective and subobjective classifications, total exercise times, administration, photographic and source information. Achievement data from the most current assessment and changes in performance from the previous assessment are found in *Art and Young Americans, 1974-1979, Results of the Second National Art Assessment (1981)*. *Detailed information about objectives is found in the art* objectives booklet (*Art Objectives*, 1971), which is included with this *loose-leaf set*. Information about exercise development, administration, sampling and other procedures will be documented in the *Procedural Handbook: 1978-79 Art Assessment* (1981). The *multiple-choice art exercises released* from the second art assessment can be found in *The Second Assessment of Art, 1978-79 Released Exercise Set (1980)*.

Part 1 of this released exercise set briefly explains NAEP's assessment procedures and describes the documentation provided for the exercises. Part 2 includes the objectives and subobjectives used to develop and report the art exercises, a brief description of the content range of the affective exercises and a list of released exercises with timing information. Part 3 contains copies of the six released open-ended exercises, their scoring guides, and the related documentation.

Exhibit 1 shows the number of released art cognitive, affective and background exercises administered to various age groups.

EXHIBIT 1. Number of Released Cognitive,
Affective and Background Exercises by
Age Group and Combination of Age Groups*

Cognitive Exercises (Objectives I, III, IV and V)

	Age 9	Age 13	Age 17	Total
Age 9 only	0	--	--	0
Age 13 only	--	0	--	0
Age 17 only	--	--	6	6
Ages 9 and 13	0	0	--	0
Ages 13 and 17	--	8	8	8
Age 9, 13 and 17	12	8	8	8
	12	16	22	22
Affective Exercises (Objective II)				
Age 9 only	1	--	--	1
Age 13 only	--	0	--	0
Age 17 only	--	--	0	0
Ages 9 and 13	0	0	--	0
Ages 13 and 17	--	6	6	6
Ages 9, 13 and 17	21	21	21	21
TOTAL	22	27	27	28
Background Exercises				
Age 13 only	--	1	--	1
Age 17 only	--	--	1	1
TOTAL	--	1	1	2

*See Table 1 for a listing of the exercises in this set.

Works Cited

Art and Young Americans, 1974-1979, Results of the Second National Art Assessment, Report 10-A-01, 1978-79 Assessment. Denver, Colo.: National Assessment of Educational Progress, Education Commission of the States, 1981.

Art Objectives, 1974-75 Assessment. Denver, Colo.: National Assessment of Educational Progress, Education Commission of the States, 1971. ERIC no. ED 051 255. ISBN 0-89398-001-3.

Procedural Handbook: 1978-79 Art Assessment, Report 10-A-40, 1978-79 Assessment. Denver, Colo.: National Assessment of Educational Progress, Education Commission of the States, 1981.

The Second Assessment of Art, 1978-79 Released Exercise Set, Report 10-A-25. Denver, Colo.: National Assessment of Educational Progress, Education Commission of the States, 1980.

PART 1

NATIONAL ASSESSMENT PROCEDURES AND PROCEDURES AND EXERCISE DOCUMENTATION

The exercises in this set were administered to three different age groups of students--9-year-olds, 13-year-olds and 17-year- olds attending school. During some years, National Assessment has administered exercises to supplementary samples of 17-year-olds who were not in school. However, during the 1978-79 assessment, only 17-year-olds enrolled in school were sampled. The exercises were administered in booklets (packages) containing 30 to 35 exercises. Exercise packages were accompanied by paced audiotapes. The announcer read aloud the text and response options for each exercise and told respondents when to go on to the next exercise. The total administration time for each package, including introduction, sample exercise and background questions, was about 45 minutes.

Age groups and their assessment dates were as follows:

Age Groups	Birthdates	Assessed During
9-year-olds	Jan. to Dec. 1969	Jan. to Feb. 1979
13-year-olds	Jan. to Dec. 1965	Oct. to Dec. 1978
17-year-olds	Oct. to Sept. 1962	Mar. to May 1979

Each package of exercises was administered to a national sample of between 2,600 and 2,700 students; no student took more than one package. About 90 percent of the exercises were multiple-choice, with a machine-scorable oval to the left of each response choice. The remainder of the exercises were open-ended and required the respondent to make a drawing or write a short essay. This exercise set contains only the released open-ended exercises. Copies of the multiple choice exercises and the related documentation for these items are available in The Second Assessment of Art, 1978-79 Released Exercise Set (1980).

Each exercise is reproduced essentially as it was seen by the respondent. Each is followed by a documentation page containing information about exercise administration. This information is described in Exhibit 2, using as a sample the documentation for Exercise R101005-62A-123.

EXHIBIT 2. Sample Documentation Page

A. NAEP Number: R101005-62A-123

B. Objective: PERCEIVE AND RESPOND TO ASPECTS OF ART

Aspects of art are defined as: sensory qualities of color, line, shape and texture; compositional elements such as structure, space, design, balance, movement, placement, closure, contrast and pattern; expressive qualities such as mood, feeling and emotion; subject matter, including (1) objects, themes (the general subject of a work, i.e., landscape of battle scene), events, and ideas (general presymbolic meanings) and (2) symbols and allegories; and expressive content, which is a unique fusion of the foregoing aspects.

Subobjective: Recognize and describe the subject matter elements of works of art.

C. Exercise Type: Open-Ended

D.	Overlap:	9	13	17
	1978-79 Package Exercise:	11-4	12-1*	12-1*
E.	Total Time in Seconds:	263	153	133

F. Source Information:

Handout Painting A:
Adolphe Monticelli. Bouquet. c. 1875. Oil on cradled woodpanel, 27 1/4 x 19 1/2. Courtesy of the Phillips Collection, Washington, D.C.

Handout Painting B:
Hans Bollingier. Flower Piece. Courtesy of the Rijkamuseum, Amsterdam.

G. *At ages 13 and 17 the responses were made in a separate workbook rather than the regular exercise booklet.

Explanation of Documentation Page

A. Exercise Number

The exercise number contains up to fifteen characters beginning with the letter R or U. The first letter indicates whether the exercise is released (R) or unreleased (U). All exercises in this set are released and hence have an R in the left-most position.

The six-character number following the released/unreleased designation is a unique item identification number used by National Assessment to reference data and documentation for each exercise. The first character in the number indicates the major objective that the item is designed to measure: "1" = Objective I, "2" = Objective II, and so forth. The third character in this number indicates the subobjective being measured under the major objective: "1" = Subobjective A, "2" = Subobjective B, and so on. The fifth and sixth characters are unique numbers given to each exercise.

The next set of three characters indicates when and how many times the exercise was administered. The first character in this set indicates the first assessment year that the exercise was administered; in this case, the "6" means the sixth assessment year of National Assessment, which was 1974-75. The second character indicates the number of assessments in which the item has been used; in this case, the item has appeared in two assessments. The third character gives the latest assessment in which the exercise was used. The "A" in this case indicates the tenth assessment year, which was 1978-79. All of the released exercises in this set were administered in both 1974-75 and 1978-79; thus, all have "62A" designations.

The final set of characters indicates the age levels to which the exercise was administered. The following code is used: "1" = age 9; "2" = age 13; "3" = age 17; "12" "12" = ages 9 and 13; "23" = ages 13 and 17; "123" = ages 9, 13 and 17. Thus, the "123" in the example means the item was answered by 9-, 13- and 17-year-olds.

B. Objective, Subobjective

These are statements of the objective and subobjective that the item is designed to measure. See Art Objectives (1971) or Part 2 of this released exercise set for a complete listing of the art objectives.

C. Exercise Type

This line indicates whether the exercise is an open-ended exercise or a multiple-choice exercise; in this exercise set only open-ended exercises are included.

D. Overlap and 1978-79 Package-Exercise

The overlap line shows the age group(s) to which the exercise was administered. In this case, the exercise was administered to 9-, 13- and 17-year-olds. The "1978-79 Package-Exercise" line indicates the item booklet (package) number and the number of the exercise in the booklet for the 1978-79 assessment. In this case, the exercise was the fourth exercise in Booklet 11 for age 9 and was the first exercise in Booklet 12 for both ages 13 and 17.

E. Total Time in Seconds

The total time in seconds allowed for the administration of the exercise is given for each applicable age level. This time includes the time allotted for the paced audiotape to read the stimulus and the time allowed for students to respond to the item. In this case, 263, 153 and 133 total seconds were allowed at ages 9, 13 and 17, respectively. Exercise times for the same exercise may vary across ages both because different ages may require different amounts of time and because tapes for each age group were recorded separately, which may introduce small variations.

F. Source Information

The source information gives the source of any copyrighted materials used in the exercise. The sources are referenced to the stimulus or response options as appropriate. Persons wishing to use exercises containing copyrighted materials must contact the appropriate sources for permission since National Assessment's permission applies only to National Assessment's use.

G. Footnotes

For each of these exercises the footnote is essentially the same. It indicates that for ages 13 and 17 these exercises were administered in separate workbooks rather than the regular exercise booklet.

The scoring guides for each exercise follow the exercise and its documentation page. For these exercises two teams of scorers were recruited and trained to classify the student responses into the categories outlined by the scoring guide. Because of the complexity of the scoring guides each team, and consequently each scorer, were assigned to just three of the six open-ended exercises.

The training consisted of a review of each scoring guide with National Assessment staff and Westinghouse DataScore Systems supervisory personnel. Then the scorers scored sets of training responses, which already had been assigned scores by NAEP and supervisors until the group could consistently match the assigned scores. The process required many discussions and in some cases modifications of scoring guides and/or the previously assigned training paper scores.

When training was complete scorers classified responses to the responses from all age groups and from both the 1974-75 and 1978-79 art assessments. To keep scoring as consistent as possible the responses from ages and years were mixed together. In addition, regular quality control samples were given independent second scorings.

In general, interscorer percentages of agreement were of an acceptable level. The overall average was 94.6 percent.

Work Cited

Art Objectives, 1974-75 Assessment. Denver, Colo.: National Assessment of Educational Progress, Education Commission of the States, 1971. ERIC no. ED 051 255. ISBN 0-89398-001-3.

The Second Assessment of Art 1978-79 Released Exercise Set, Report 10-A-01, 1978-79 Assessment. Denver, Colo.: National Assessment of Educational Progress, Education Commission of the States, 1980.

PART 2

THE ART OBJECTIVES

The objectives for National Assessment's 1978-79 art assessment are identical to the objectives for the 1974-75 assessment. Some revisions to the objectives were thought to be desirable by National Assessment's art consultants; however, restricted funding and lack of developmental time made revision impractical. The art objectives and subobjectives are listed below. The art objectives booklet (Art Objectives, 1971) presents examples of specific behaviors that might be expected of each age group with respect to these objectives. Objectives I, IV and V involve cognitive measures; Objective II involves affective measures, and Objective III deals with producing art.

The number of released exercises from the 1978-79 art assessment designed to measure each objective and subobjective appears in parentheses to the left of the particular objective and subobjective. Only six of these released exercises are in this set, the remainder are in The Second Assessment of Art, 1978-79 Released Exercise Set.

Art Objectives

(6) I. Perceive and Respond to Aspects of Art

Aspects of art are defined as: sensory qualities of color, line, shape and texture; compositional elements such as structure, space, design, balance, movement, placement, closure, contrast and pattern; expressive qualities such as mood, feeling and emotion; subject matter, including (1) objects, themes (the general subject of a work, i.e., landscape or battle scene), events

and ideas (general presymbolic meanings) and (2) symbols and allegories; and expressive content, which is aunique fusion of the foregoing aspects.

(3) A. Recognize and describe the subject-matter elements of works of art

(3) B. Go beyond the recognition of subject-matter to the perception and description of formal qualities and expressive content (the combined effect of the subject matter and the specific visual form that characterizes a particular work of art)

(28) II. Value Art as an Important Realm of Human Experience

(6) A. Be affectively oriented toward art

(4) B. Participate in activities related to art

(8) C. Expressive reasonably sophisticated conceptions about and positive attitudes toward art and artists

(8) D. Demonstrate an open-mindedness toward different forms and styles of art

(2) E. Demonstrate an open-mindedness toward artistic experimentation ..

(4) III. Produce Works of Art (No exercises for this objective are included in this released exercise set.)

(1) A. Produce original and imaginative works of art.

(1) B. Express visual ideas fluently

(1) C. Produce works of art with a particular composition, subject matter, expressive character or expressive content

(1) D. Produce works of art that contain various visual conceptions

(0) E. Demonstrate knowledge and application of media, tools, techniques and forming processes

(12) IV. Know About Art

(3) A. Recognize major figures and works in the history of art and understand their significance. (Significance as it is used here refers to such things as works of art that began new styles, markedly influenced subsequent works, changed the direction of art, contained visual and technical discoveries, expressed particularly well the spirit of their age, and those considered to be major works of major artists.)

(1) B. Recognize styles of art, understand the concept of style and analyze works of art on the basis of style

(8) C. Know the history of man's art activity and understand the relation of one style or period to other styles and periods

(0) D. Distinguish between factors of a work of art that relate principally to the personal style of the artist and factors that relate to the stylistic period or the entire age.

(0) E. Know and recognize the relationships that existed between art and the other disciplines of the humanities (literature, music and particularly the history of ideas and philosophy) during a given period.

(4) V. Make and Justify Judgments About the Aesthetic Merit and Quality of Works of Art

Statements of aesthetic quality are those that characterize the various aspects of a work of art, while statements of aesthetic merit are assertions about the degree of goodness or badness of the work. Justifications of aesthetic merit are based on criteria such as the degree to which the work is integrated and whether contact with the work results in a vivid and fused experience.

(1) A. Make and justify judgments about aesthetic merit

(0) B. Make and justify judgments about aesthetic quality

(2) C. Apply specific criteria in judging works of art

(1) D. Know and understand criteria for making aesthetic judgments

Exercise Times by Age

Table 1 lists the exercises published in this set by NAEP identification number order. Exercises are presented by NAEP identification number order in Part 3 of this set. The table also shows the ages at which the exercise was administered and the total amount of time allowed at each age level.

Work Cited

Art Objectives, 1974-75 Assessment. Denver, Colo.: National Assessment of Educational Progress, Education Commission of the States, 1971. ERIC no. ED 051 255. ISBN 0-89398-001-3.

TABLE 1. 1978-79 Released Art Exercises in this Set, With Time

Exercise No.	1978-79 Total Exercise Time in Seconds Age 9	 Age 13	 Age 17
		Objective I	
R101005	263	153	133
		Objective III	
R301008	262	337	350
R302006	478	460	456
R303042		558	576
R304014		177	178
		Objective V	
R501012	159	131	105

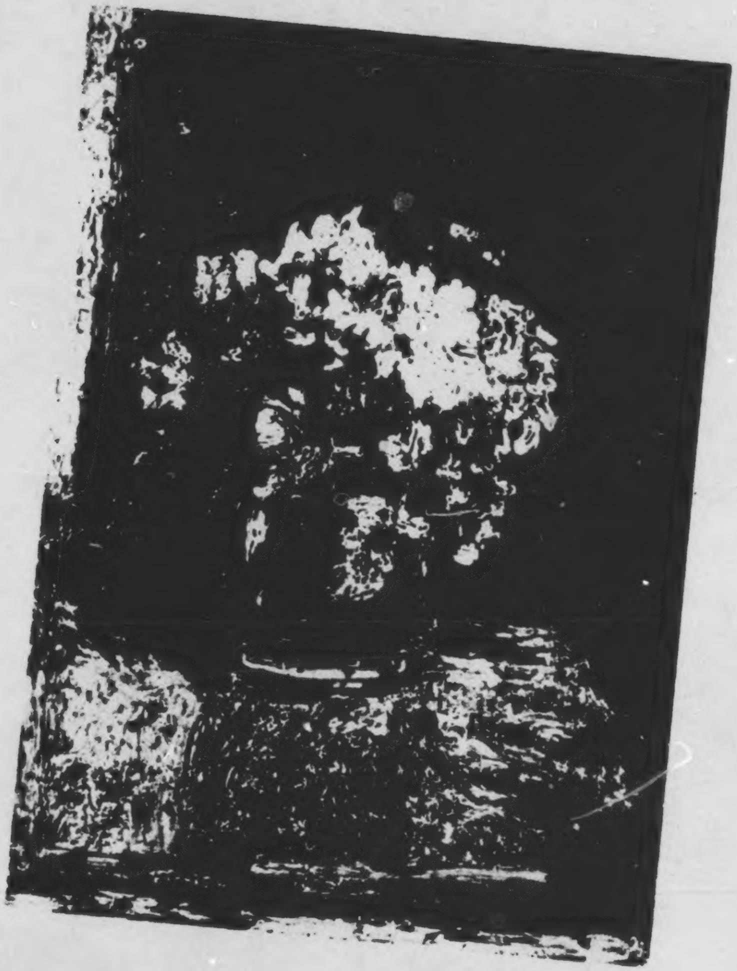
1. Look at the two paintings on the handout. They were painted in very different ways.

Give three ways Painting A was painted differently from Painting B.

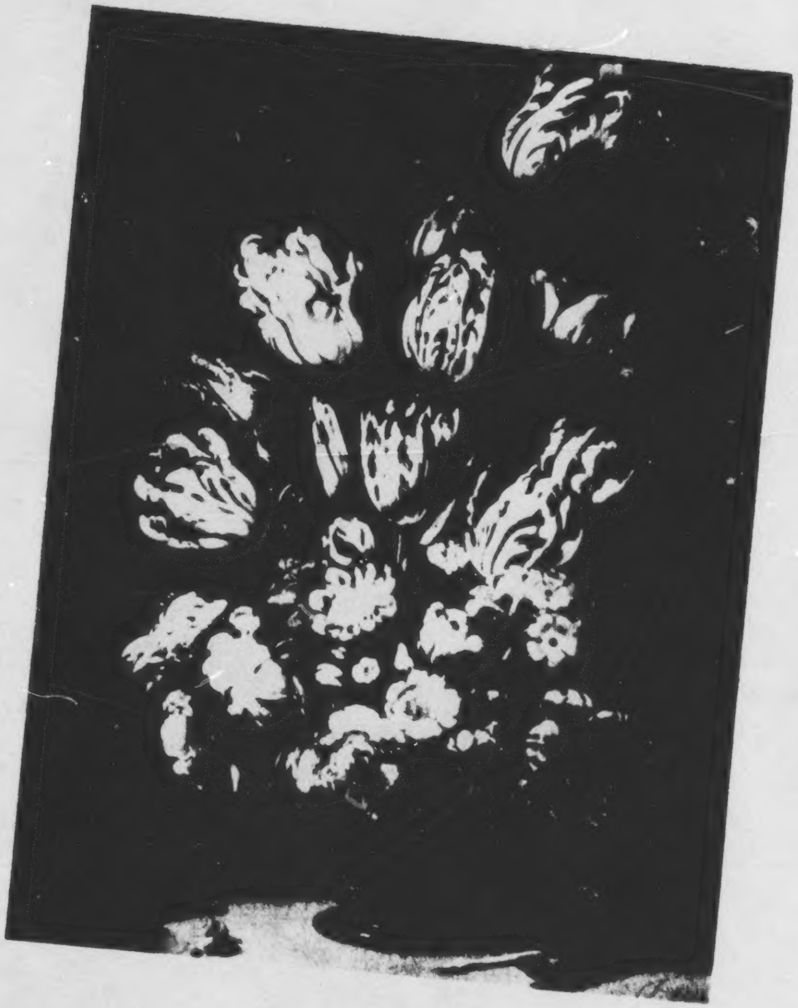
1. ______________________________

2. ______________________________

3. ______________________________



A



B

BEST COPY AVAILABLE

DOCUMENTATION PAGE

NAEP Number: R101005-62A-123

Objective: PERCEIVE AND RESPOND TO ASPECTS OF ART

Aspects of art are defined as: sensory qualities of color, line, shape and texture; compositional elements such as structure, space, design, balance, movement, placement, closure, contrast and pattern; expressive qualities such as mood, feeling and emotion; subject matter, including (1) objects, themes (the general subject of a work, i.e., landscape or battle scene), events, and ideas (general presymbolic meanings) and (2) symbols and allegories; and expressive content, which is a unique fusion of the foregoing aspects.

Subobjective: Recognize and describe the subject matter elements of works of art.

Exercise Type: Open-Ended

Overlap:	9	13	17
1978-79 Package Exercise:	11-4	12-1*	12-1*
Total Time in Seconds:	263	153	133

Source Information:

Handout Painting A
Adolphe Monticelli. Bouquet. c. 1875. Oil on cradled woodpanel, 27 1/4 x 19 1/2. Courtesy of the Phillips Collection, Washington, D.C.

Handout Painting B
Hans Bollingier. Flower Piece. Courtesy of the Rijksmuseum, Amsterdam.

---

*At ages 13 and 17 the responses were made in a separate workbook rather than the regular exercise booklet.

SCORING GUIDE

Exercise Number R101005-62A-123

TWO FLOWER PAINTINGS

For this exercise respondents were asked to give three responses. When they were scored, up to six different ways responses that the paintings are different were categorized. Responses were not scored as whole units but rather by phrases and/or key words. Hence, it was possible to assign several category scores to a single sentence.

When there were more than six categorizable phrases, the first six responses were scored. However, when one of these would be scored as either a category 8 or 9, unacceptable/ uninterpretable or "I don't know" respectively, then the next other response would be scored assuming it was acceptable.

For each category a number of sample responses are given. If part of a response is underlined, then only the underlined portion is considered to be an example of the category, otherwise the whole response is an example of the category.

The categories are:

1. Modal
2. Style
3. Color
4. Texture, Shape and Line
5. Technique and Media
6. Formal/Relational
7. Different Colors
8. Unacceptable, Uninterpretable
9. I Don't Know

Detailed definitions of the categories and examples of each follow.

1. MODAL CHARACTER. This category deals with responses in which there is a characterization or a synthesizing of the work's overall feeling or mood or of its expressive or emotional qualities. Terms which might not be considered as characterizations of the work's total qualities are not classified as "modal" character.

Responses referring to "brightness" or "dullness" of the painting are classified under color since value and intensity are aspects of color. Responses referring to the degree of "roughness" or "smoothness" of the painting are categorized under texture, shape and line. Responses which refer to the paintings as being such things as "realistic" naturalistic, detailed, impressionistic, abstract, etc., are classified under the "style" category.

Responses which refer to either the presence or the absence of a painting's "modal" character are placed in this category.

Following are examples of responses classified under the "modal" character category. (If a portion of a statement has been underlined, then only the underlined portion is classified under this category. In other words, frequently a phrase contains elements that are classified under two or more categories.)

The background is black and it gives you a different feeling.

Painting A has a different feeling, number B looks like you are there.

It's fuzzy.

You can hardly see the painting. (This response is at the very bottom of the category, but still it indicates attention to a pervasive character of the work.)

It does not have feeling to me.

B was painted with water color and soft.

B makes me feel like I'm deep in a forest. (When an analogy or a metaphor is used to describe the character of the painting usually it is classified in the "modal" category.)

B seems wilder.

I think A looks like the painter showed more expression in painting the picture.

The first one is dead and ugly. (Statements that seem to be more judgment than characterization--such as "ugly" are classified in category 8, "the first one is dead" is, however, classified in the "modal" category.)

Painting A is kind of spooky and painting B is cheerful.

More moody.

It was painted with a sort of sadness.

A seems violent, whereas B seems calm. (This response is a paradigm example of "modal" character.)

One is more bold.

Painting A looks like it's in a funeral home.

In painting B the flowers represent beauty while in painting A they represent death. (This is a response in which meaning is ascribed to each of the paintings. Although this response is not strictly a "modal" one the total meaning of the work is a way of characterizing the work. Thus, this type of response seems to fit best under this category.)

Painting A isn't as lively as painting B.

Because painting A was not given any thought of what to do with it because it has no feeling. (A negative response to feeling.)

It is clearer than A. (Responses to clarity as well as to the blurry quality of the painting, although perhaps related to the respondent's notions of realism and the lack of it seem to fit more appropriately in the "modal" category.)

A was painted more vaguely than B. (Although there is a reference to "painted" this is still a "modal" response since there is no reference to the technique used nor to the media.)

It looks real smoother and more alive.

Painting A shows that it is a painting with the meaning of not caring enough to take care of it. Painting B shows the meaning of love. (This whole response fits within the "modal" category since it deals with the meaning of the work.)

Painting B shows a sign of beauty and worth. Painting A shows the feeling of ugliness and death. (The references to sign, worth, feeling and death place this response squarely into the "modal" category, but the terms "beauty" and "ugliness" since they are prefaced by "feeling" and "sign" a[illegible] also considered "modal." Thus, they are not considered to be judgments and are not marked in the unacceptable category.)

Painting A is all dead. In painting B is all blooming. (These responses may refer just to the literal aspects of the subject matter, but where there is a chance that the response may refer to a qualitative aspect of the whole, credit should be given.)

It is more watery.

Painting B seems to bring out more life than painting A and is more sophisticated.

A is more colorful or eye catching even though it it has a black background.

It is freer, more spontaneous, and was painted quicker.

One is full of exciting action and movement.

B is more real looking, and more elegant. (Although the elegant is both a judgmental and a descriptive word in cases where the judgment is positive, the statement should be classified in the "modal" category.)

The whole painting has a fussiness about it, B was a clear more descriptive painting.

Oil was used, more expression for dynamics, more abstract.

Used brighter colors--it is a happier picture.

The painter didn't make it as flowery and pretty.

The feeling from it is different.

2. STYLE. For this exercise the category "style" refers to the characterization of the painting through the use of formal as well as informal style name such as impressionistic, expressionistic, and abstract. The category also classified statements relating to the age of the paintings or the time in which they appear to have been painted. Perhaps the most frequent use of the category relates to the degree of realism or the amount of detail that is contained in the work.

The "style" category is obviously close in some respects to the "modal" category; it does, however, classify a range of responses that are worth noting separately. Remember, of course, that comments about the sharpness and clarity of the work are classified in the "modal" category.

Following are examples of responses classified under the "style" category. (Remember that only the underlined portions are classified in the category. If there is no underlining then the whole response fits under the category.)

A is old-fashioned, the other is regular.

B is more real.

It is more detailed.

A looks fake, number B looks real.

B looks like a photograph.

B is more specific.

It is not as 3-dimensional as B.

A was done with less detail.

The style. (The mention of the term "style" is enough for the statement to receive credit under the style category.)

Painting A is more abstract.

Painting A was painted Van Gogh style.

B is not as realistic.

It was painted like it was an old painting. (Phrases such as "it was painted like" are too general to be classified in the technique and media category, so the whole response is considered to be "style.")

Impressionistic style.

It has no shading and it was meant to be one dimensional.

It was painted by a more modern-day artist.

B is in full focus so that you can see every detail.

B has more realistic lines and shadings are more exact.

B has a more detailed background, A is more plain.

A is a different type of painting most like a cartoon.

A wasn't a naturalistic picture like B.

A was painted like a rustic type.

3. COLOR. For the most part this category includes only references to value and intensity of colors. The reason for this is that both works are considered to contain essentially the same hues, though there are differences in value and intensity. To be scored in "color" the term colorful must be used in reference to the other painting's being less colorful, duller, or to some other contrasting element of the two paintings.

   References such as blue vase, red flowers, green stem, etc., are not counted as "color" responses, they are scored in (8) unacceptable. If the reference is to the bright vase, or to the dull flowers, it is scored as a "color" response. References to the word colorful must be taken in context. The word colorful used alone is scored in (8) unacceptable, as both paintings are considered colorful.

   If words referring to the value and intensity of an object are used as modifiers, such as dark vase or light vase, the response is scored in "color," as this is a differentiation in intensity. Responses using the word color without using a value or intensity modifier, are usually scored (8) unacceptable. However, they too must be taken in context. If there is a second reference to the color in the other painting, a comparing of the color in the two painting, then both would be scored in "color." For example, a reference to the left painting defined by details, not so much color would both be scored "color." If the response is that the colors stand out, it would be scored "color." References to background are usually prefaced by light or dark and when this is the case they are scored in the "color" category.

Following are examples classified under the "color" category.

Painting B has much more color than painting A.

A is much brighter than B.

A has lots more bright colors than B.

Painting A looks dull.

It has most dark colors, a little light.

B has bright background.

It has more color.

A has brighter colors.

A has a darker setting.

Color is faded.

Colors are more earthy.

Looks more colorful than B.

One is darker than the other one.

More different colors.

One has a darker background.

It has deeper color.

Darker more deader color. (Although the deader seems almost to be a "modal" aspect since it modifies color it is classified in the "color" category.)

It has more solid colors.

In painting A, the room in which they are is dark and in painting B the room is light. (Room is treated similar to background or setting. The response receives two scores for "color.")

It was done in drab colors with more emphasis on details such as wilting.

4. TEXTURE, SHAPE AND LINE. This category includes responses referring to the quality or quantity of texture, line and shape.

"Texture" refers to the surface quality or the illusion of surface quality of the painting. This includes references to the work as a whole being rough, chopped, bumpy, etc., and to such terms used as modifiers, such as smooth table, rough flowers, etc.

"Shape" refers to the description of areas in a work such as round, retangular, etc. This includes specific references to shape and words defining shapes used as modifiers.

"Line" refers to comments about marks, outlines, lines, etc., of the work. To be included in category "Texture, Shape and Line," reference must be made to the quality and quantity of the marks, lines, etc. For example, light lines, many marks, etc.

Following are statements classified in the "Texture, Shape and Line" category.

A is a real rough painting.

A is rough.

It was painted with short strokes leaving rough points and ridges.

It has lots of contour lines.

It has more texture.

It was painted different because one is rough and one is smooth and they are painted a lot different.

Sticks out in some places.

Its' bumpy.

It has a rough touch to it.

A has chunks of paint sticking out of it.

Painting one has more of a texture to it.

The paint on A is a lot thicker and less smooth than it is on B.

Less defined lines and shapes.

The paint in A is lumpy.

More like a mass of colors placed together to form a shape.

Does not have a definite line.

Some swirls.

Splotchs.

The "texture" in which the artist has painted A is a choppy type of stroke.

It has a rough background.

5. TECHNIQUE, TOOLS AND MEDIA. This category contains reference to the tools (brush, palette, knife, etc.) the process (dabbed, smeared, etc.) and the media used in making the paintings. Even though both paintings were done in oils, references to one painting being done in water colors or pastels and the other in oil are counted as "technique" and "media" responses. This category includes references to time and care taken.

Following are statements classified in the "technique" category.

One of them is an oil painting and the other is a smooth acrylic painting.

The first one was painted with different ways and the brush work is different.

And the other one is water colors.

It was painted with short strokes leaving rough points and edges.

Finger painting.

Painting with a brush.

One is oil paints I think.

It was painted by finger and B looks like a brush. (This response receives two category 5 scores.)

A has a lot more paint on it.

Painting A looks like a knife painting.

It is smeared a little bit.

The paint is goopier and runnier.

The paint was slopped on.

B was done with more care and has reached perfection.

The artist was more free and not confined to a certain way.

The brush strokes were different.

Painting B is neatly done. (Although there is perhaps a judgmental element to this response it also refers to the deliberateness with which the work was painted.)

Painting B was probably done by an artist taking more time.

Painting A didn't use a brush.

Dabbed on.

They painted it fast.

The texture in which the artist has painted picture A is a choppy type of stroke.

The color is blended in on one like they were melted.

It could have been painted by a large brush.

It was painted with thicker paint.

Painted without concern to detail.

Quick, harsh brush strokes.

One is more of a blob with a brush.

Painted with a different type of paint.

6. FORMAL/RELATIONAL. This category refers to statements about the design, structure, formal relationships, composition, etc. This category is drawn broadly to include the flowers in one painting being bunched up and those in the other as being spread out. References to the background are considered as "formal" responses if there is some indication of the relation of the background to the structure or or composition of the painting bigger, more, etc.

Included in this category were responses which referred to the paintings as being further away, closer up, higher, lower, etc. Responses which just talk about the background or literal elements in the background of the right painting are scored in (8) unacceptable.

Following are statements classified in the "Formal/Relational" category.

A is arranged different.

Not as full as B. (This response seems to refer to the relative uses of space--the degree to which the space is filled--in the two paintings.)

On painting A the flowers are all scrunched together.

More like a mass of colors placed together to form a shape.

It does not have a real intricate design.

A doesn't look like the same design.

More bunched together more sloppier way.

B has beauty and focuses on the softer colors and intermingling vines.

Painting B is closer than painting A.

The flowers were put closer together in painting A than painting B.

The flowers are back in the picture more than painting B.

Because painting A is just put together with no thought of what to do with it.

Further back.

Painting A was very globed together; painting B has more depth and intricate design.

Mass of colors in the order the painter wanted.

7. DIFFERENT COLORS. This category refers to those responses that simply say that the two paintings have different colors with reference to color value or intensity.

Following are statements classified in the "different color" category.

Number A has many choices of color.

Painted with some same colors and different colors.

Color combination was different.

Variety of shades

The color is different in the flowers and vase.

The tone is different.

8. UNACCEPTABLE, VAGUE, ILLEGIBLE RESPONSES. This category classifies all responses that have not been classified in one of the previous categories. Included in the category are statements that deal only with subject matter or make only judgments. It includes responses where it is impossible to determine what the respondent is trying to say and to those responses where it is impossible to read what has been written.

Following are examples of statements classified in category "Unacceptable, Vague, Illegible Responses."

Painting A looks more uglier than painting B. (The term ugly does of course contain a descriptive element but statements that are essentially judgments, especially negative ones, fall squarely into this category.)

Painting B is outside tree.

A didn't do good.

It has a blue vase. (This simple statement of fact tells nothing of how they were painted differently, and the color reference is to hue.)

It does not have long growing flowers.

It has a different pot.

It looks like its on a bed.

It is on a rook.

The flowers are died.

They are painted in a different way.

Painting B looks like it was near a window.

The flowers are different.

Painting A looks like dry flowers, painting B looks like pretty bloomed flowers.

Painting B is more pretty than A.

Because it looks better.

I think that is is an is

B has a fly.

The flowers are wilted.

One looks sloppier.

Because it shows imagination.

It has pretty colors and I like it.

B has a better background.

It has more flowers.

Painting A looks like a mess.

Small tiny object not as large as B.

They wanted to paint one in the vase.

The signature, one is hard to see.

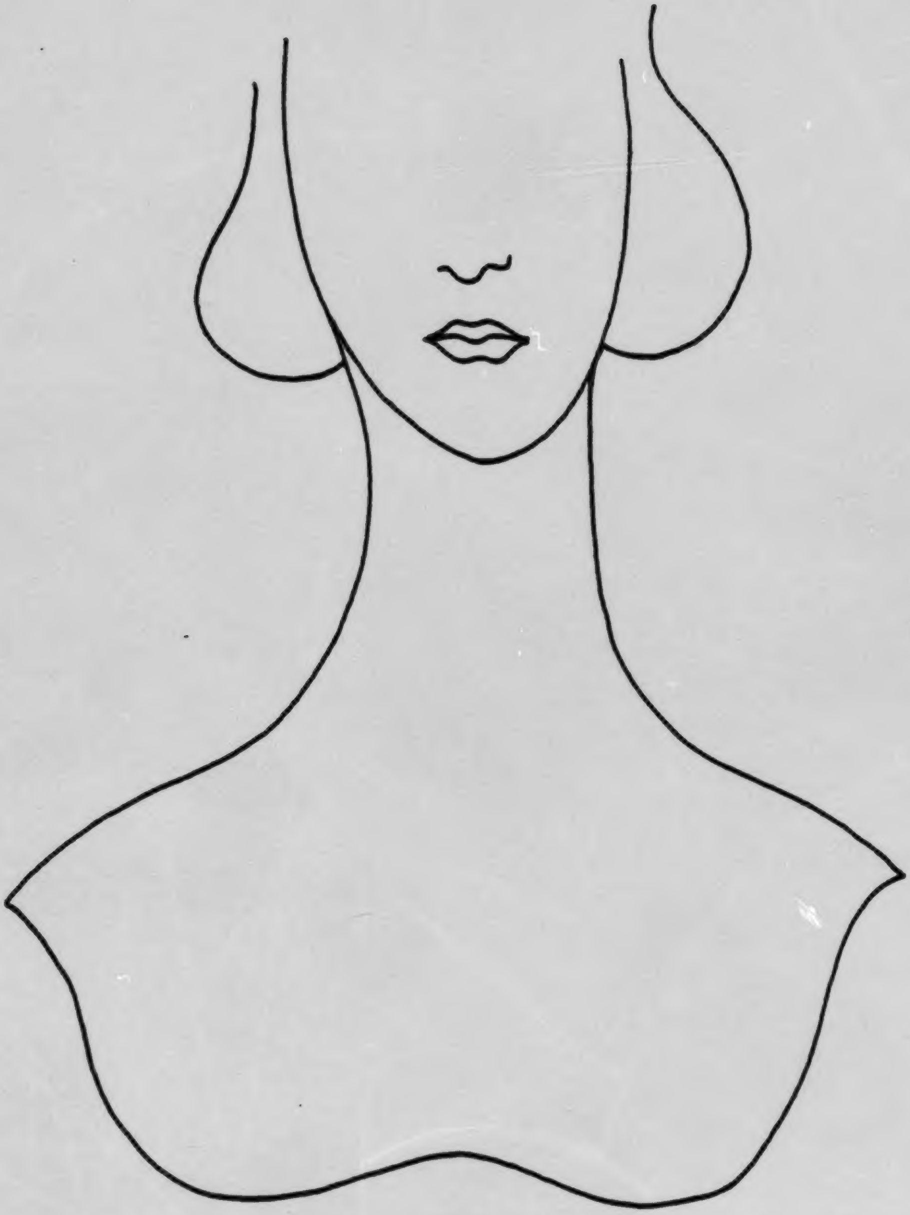
Number A has too much paint on it.

9. I DON'T KNOW.

2. Jewelry that is worn around the neck comes in many shapes and sizes. Some jewelry is very ordinary-looking and some is very unusual. Pretend you are a jewelry designer. Around the neck of the woman shown on the next page, draw the most unusual piece of jewelry you can imagine.

PLEASE CONTINUE ON THE NEXT PAGE

2. (Continued)



35

DOCUMENTATION PAGE

NAEP Number: R301008-62A-123

Objective: PRODUCE WORKS OF ART

Subobjective: Produce original and imaginative works of art.

Exercise Type: Open-Ended

Overlap:	9	13	17
1978-79 Package-Exercise:	10-1	12-2*	12-2*
Total Time in Seconds:	262	337	350

Source Information:
None, no copyrighted materials were used with this exercise.

---

*At ages 13 and 17 the responses were made in a separate workbook rather than the regular exercise booklet.

SCORING GUIDE

Exercise Number 1-301008-1,2,3

NECKLACE

Drawings of necklaces were first evaluated for drawing rateability and sensitivity, then they were scored for the presence (yes) or absence (no) of seven characteristics. These are described below.

Rateability

0 = No response--drawing space is blank
1 = Rateable--if a necklace drawing is present the drawing is rateable, even if it is on the wrong page or outside the figure
7 = Stray or random marks
8 = Drew something other than the task
9 = Wrote "I don't know" or equivalent

Sensitivity

1 = Sensitive--respondent included self identifying information in the drawing and the response cannot be used as a published sample.
2 = Not sensitive--no respondent identifying information is included in the drawing which may be used in publications.

Function

There are three function characteristics: position, roundness and partial roundness. The function characteristics refer to the respondent's awareness of the way in which a necklace might naturally hang from a neck and the manner in which a necklace would follow the contour of a neck and upper chest area.

Position (yes = 1; no = 2): Could the necklace hang on the neck in the position in which it is drawn? Could it plausibly be expected to hang as shown according to physics or to wearer comfort? If yes, then position is scored as "yes." If the necklace bumps the chin, then position is scored as "no."

Roundness (yes = 1; no = 2): Is the necklace drawn so that it appears to follow body contours? Does it curve in ways appropriate to the parts of the body with which it is in contact? If so, then roundness is scored as "yes."

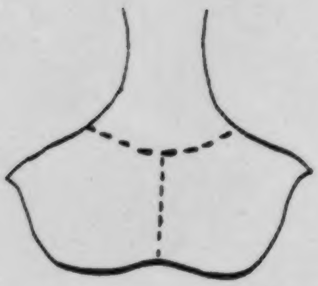
Partial Roundness (yes = 1; no = 2): (Partial roundness is always scored as "yes" if roundness is scored as "yes.") Does a major portion (strand or unit) of the necklace conform to the body shape while the total necklace does not? If a necklace is made up of more than one chain or strand, does at least a major portion of one strand follow the body contour? If yes, then partial roundness is scored as "yes." If all complete units of the necklace design follow the body contour, then roundness (above) is also scored as "yes."

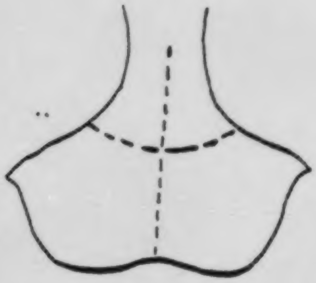
Integration

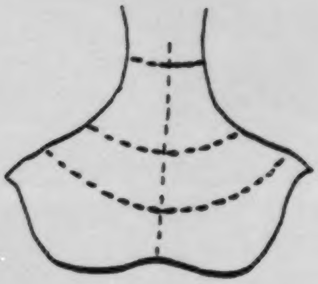
There are two integration characteristics: coherence or consistency and whether or not the necklace fits the space. These refer to the elements of the piece of jewelry functioning in a cohesive manner and the way in which the piece of jewelry functions within the neck and upper chest area.

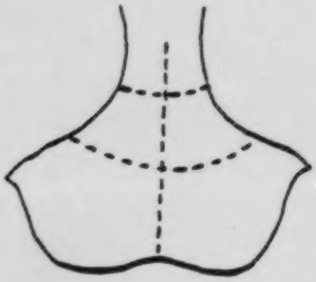
Coherence/Consistency (yes = 1; no = 2): Coherence/consistency is an orderly or logical relation of parts. It can be achieved through repetition (the repeating of a shape) and through rhythm (developing a pattern of two or more shapes). Coherence also depends upon some symmetry in the design, unless asymmetry is a significant or deliberate design feature that appears pleasing. The piece must have at least three separate (different) elements (shapes) that function together in a coherent manner to be scored as "yes" for coherence/consistency. If it has only three parts and they are not repeated, the drawing is scored as "yes" for coherence.

Necklace Fits the Space (yes = 1; no = 2): To receive a "yes" score for this characteristic, the overall shape of the piece must fit comfortably within, or work well within the neck and upper chest area. The higher on the neck the necklace goes, the farther down on the chest it must come. Two aspects to be considered are filling the space and dividing the space. Symmetry also plays a role in fitting the space. Most acceptable designs fit the space by dividing it into roughly equal parts as is shown below.









Imagination

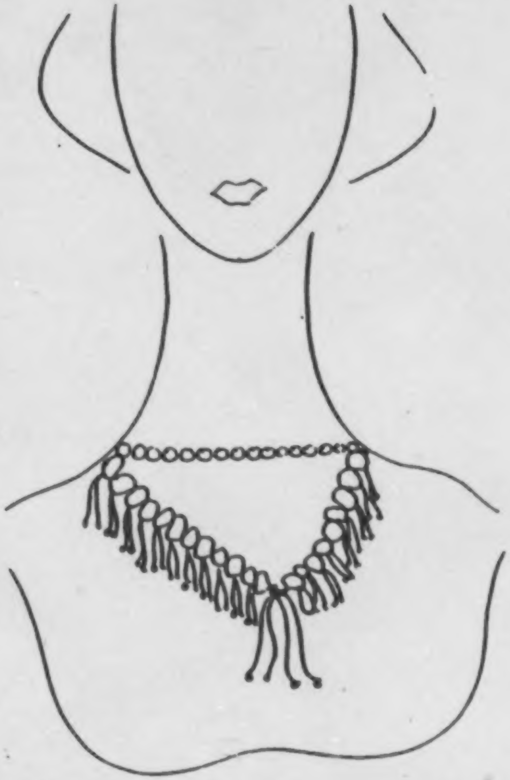
There are two imagination characteristics: unusual objects and novel combination. They refer to the degree of originality of the images used in the designs. Imagination is achieved by including one or more unexpected objects as unusual shapes and through combinations of two or more images or forms in an extraordinary or surprising manner.

Unusual Objects (yes = 1; no = 2): Does the piece contain one or more unusual objects or forms? Does it contain unexpected objects? If yes, then unusual objects is scored as "yes," otherwise it is scored as "no."

Novel Combination (yes = 1; no = 2): Does the necklace contain objects, forms or shapes that have been combined in an unusual or novel way? This can be accomplished by the technical way a piece is put together, e.g., it is in some way excessive, extreme or unusually combined, or by a novel or unusual combination of objects to develop a theme or a surprising relationship of parts. If any of these are true, the novel combination is scored as "yes."

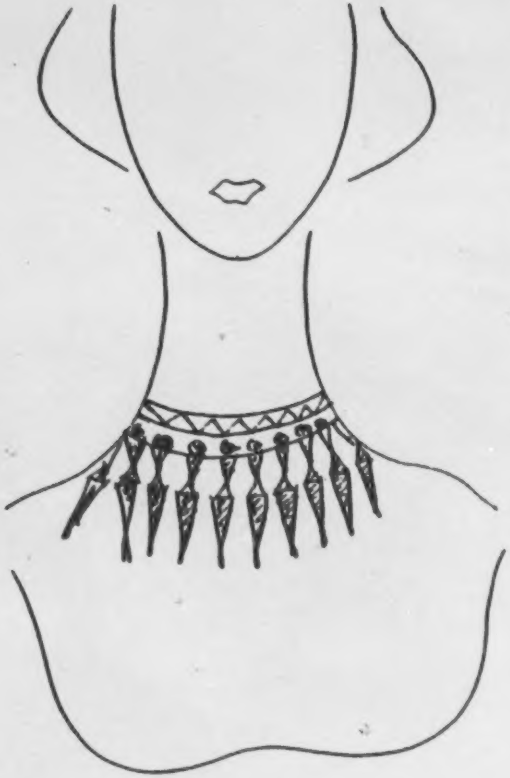
FUNCTION/POSITION: Yes

The top strand holds it in place.



40

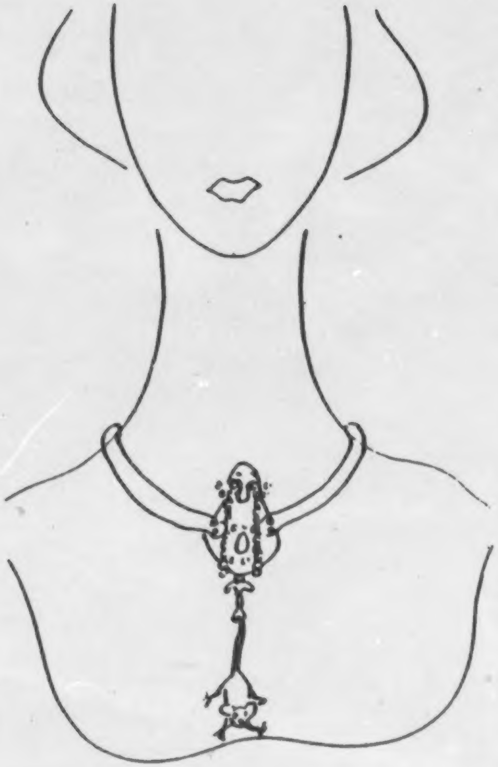
This was thought of as fairly solid.



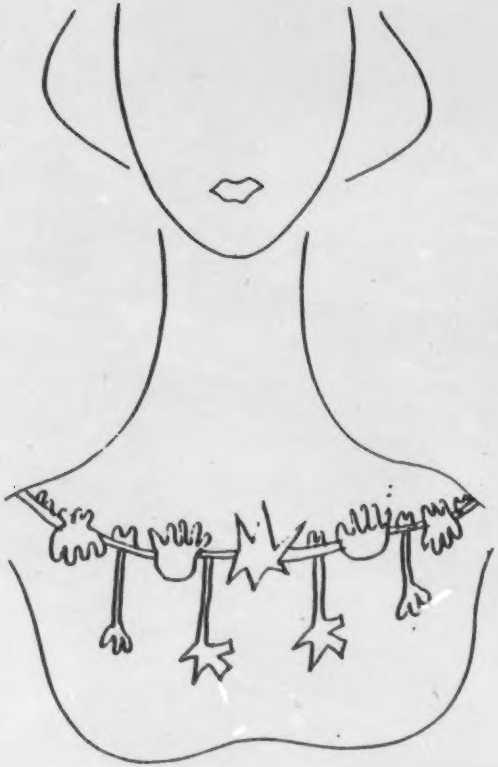
41

FUNCTION/POSITION: Yes

This piece was interpreted as a solid support strand.



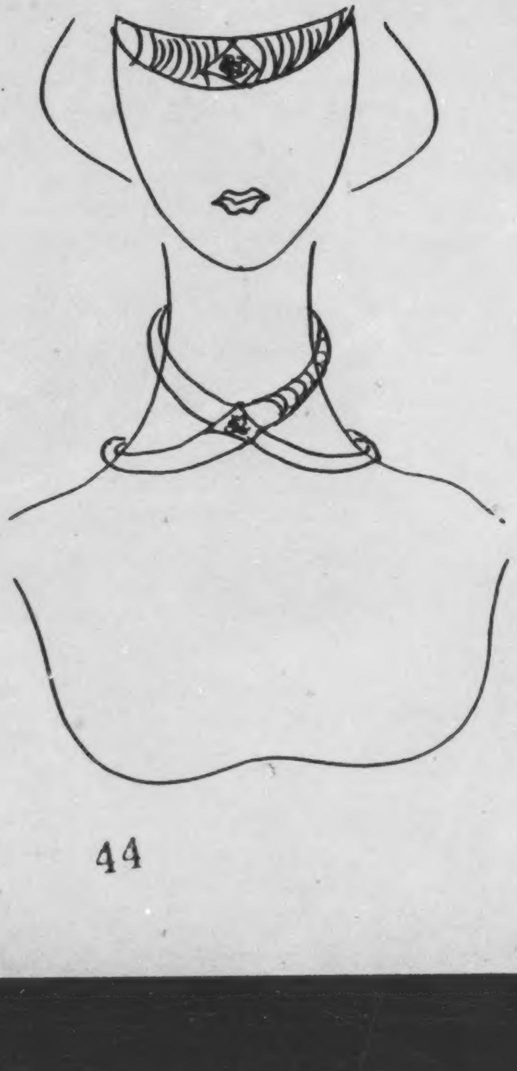
Even though this piece hangs low, it could hang in this position.



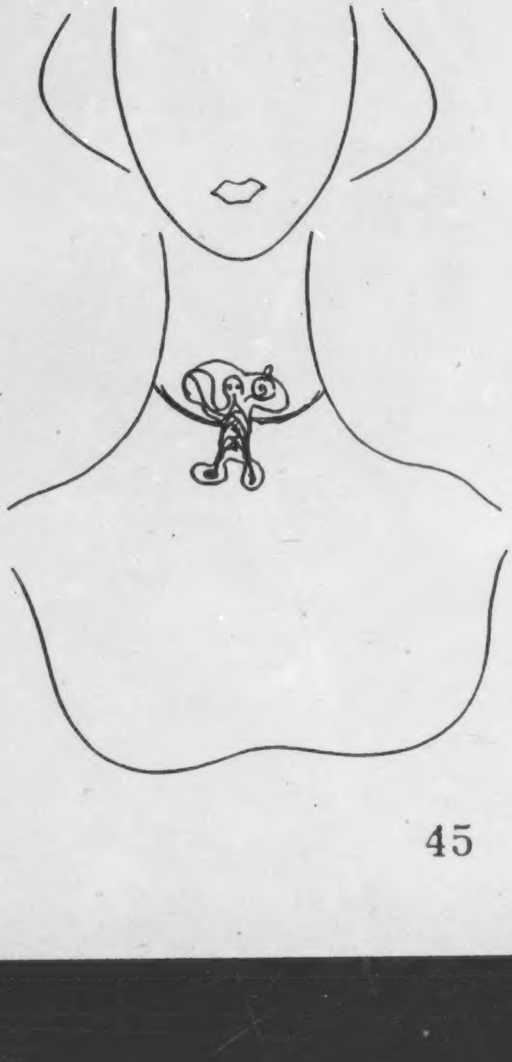
FUNCTION/POSITION: Yes

Since we can assume that this necklace is rigid, it might stay in this position.

The position of this necklace is high, but it is possible.



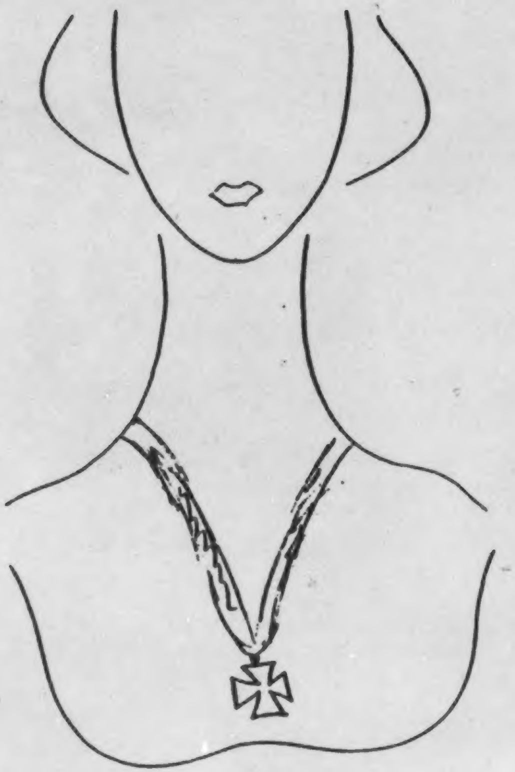
44



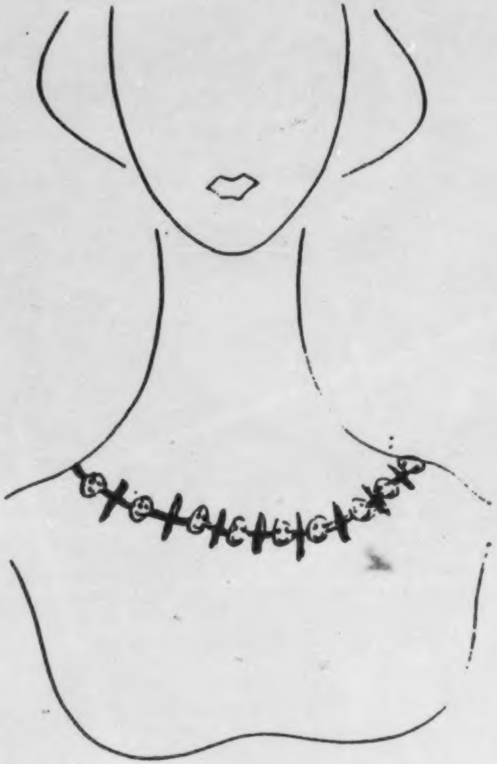
45

FUNCTION/POSITION: Yes

Although this piece is high, it is placed where the neck begins to broaden and could possibly hang in this position.

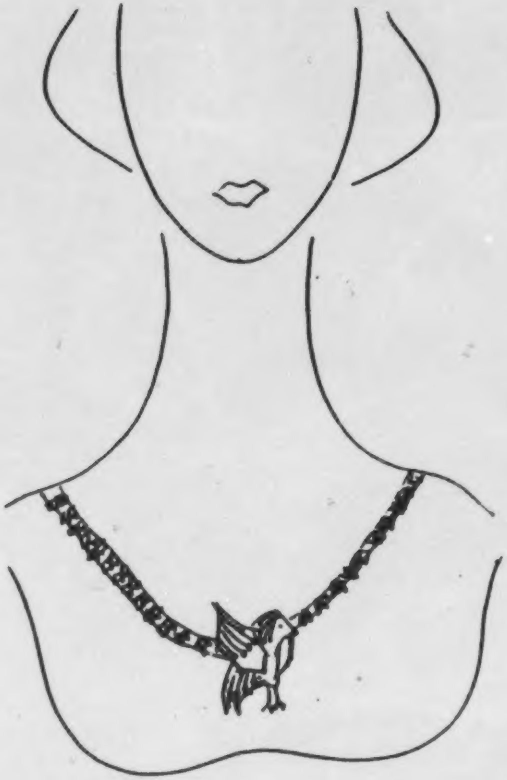


46

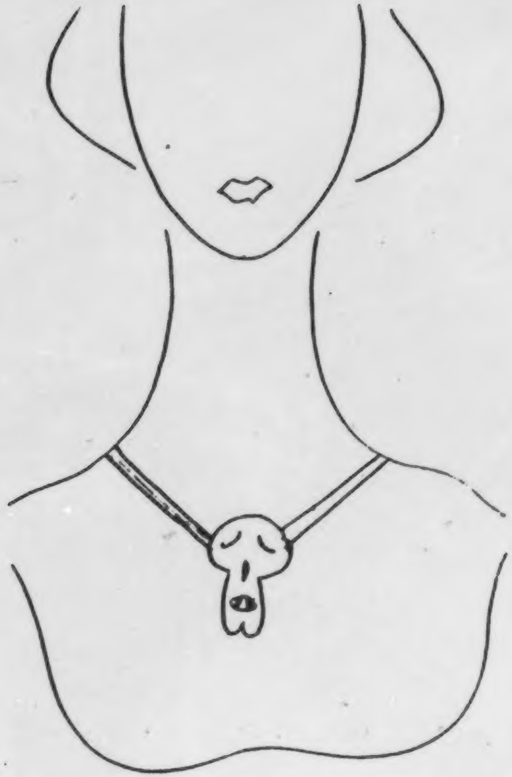


47

FUNCTION/POSITION: Yes

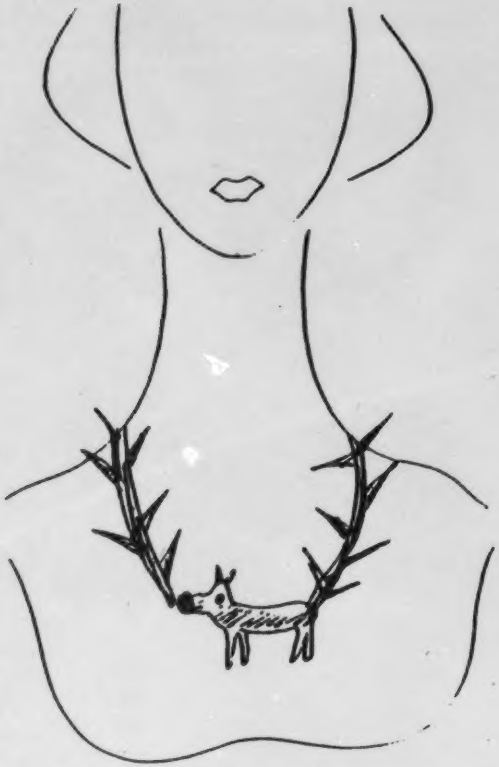


48

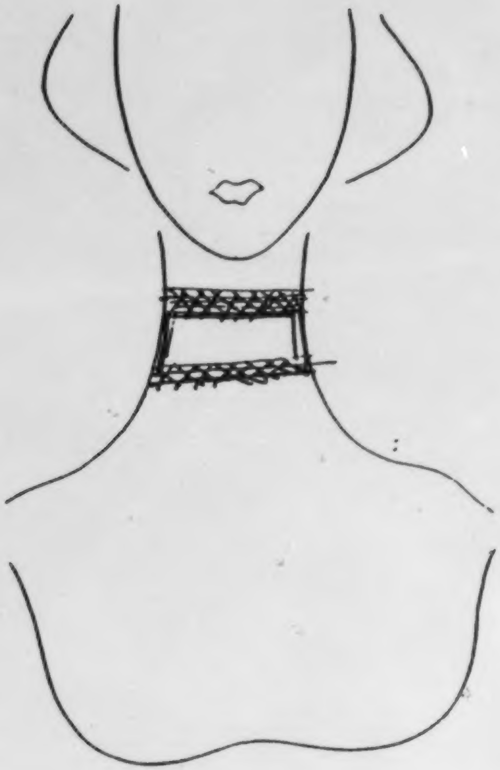


49

FUNCTION/POSITION: Yes

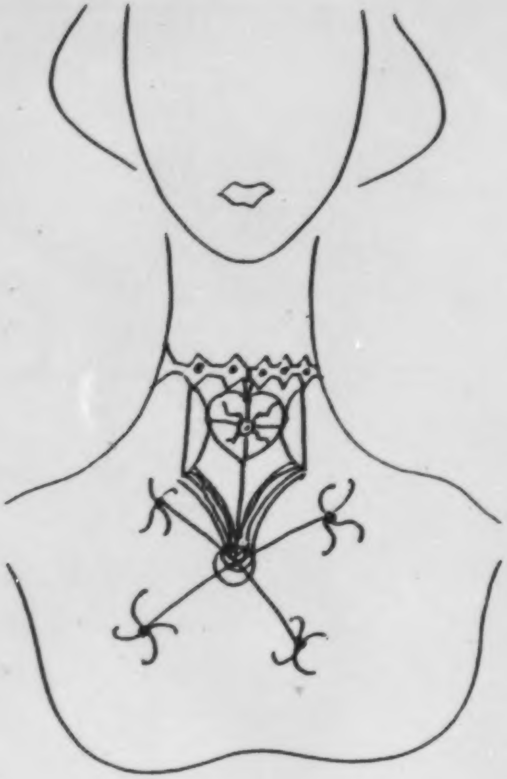


50

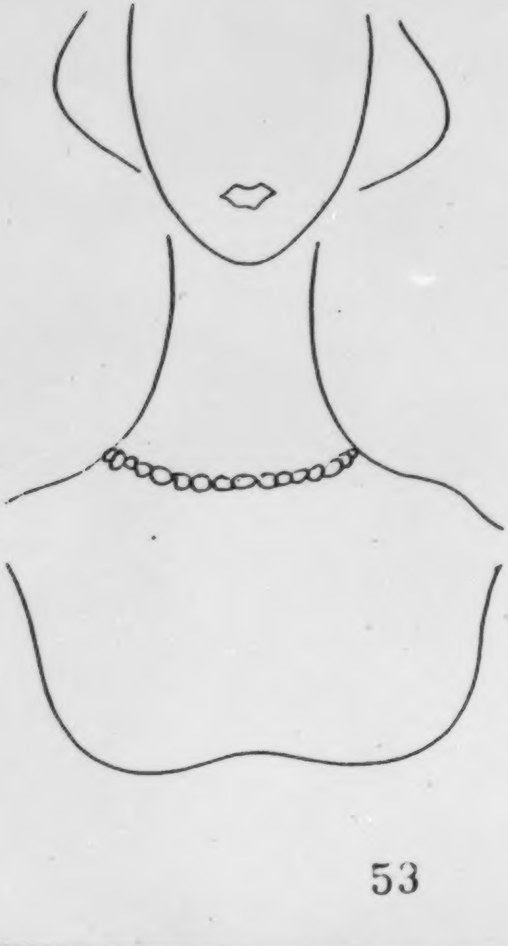


51

FUNCTION/POSITION: Yes



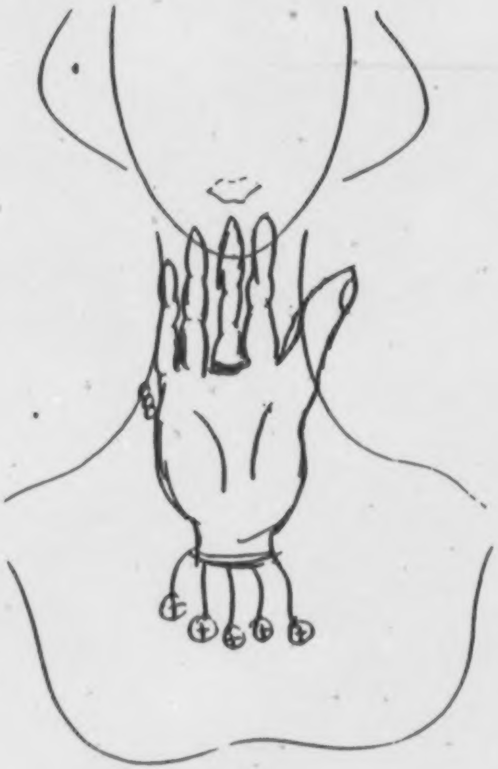
52



53

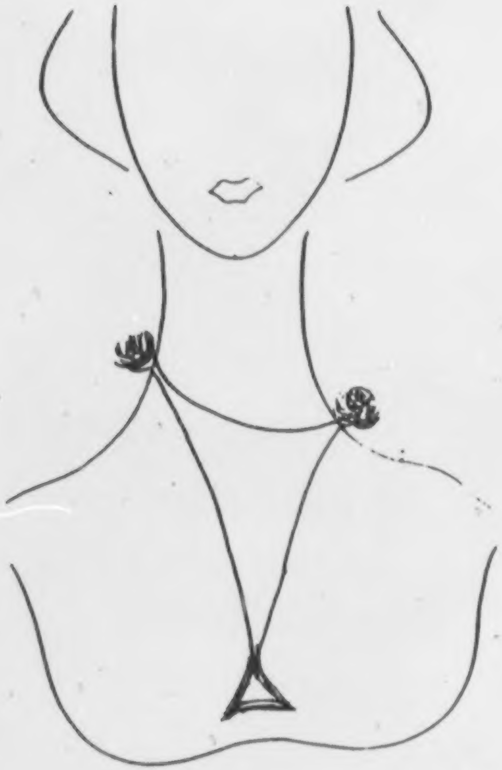
FUNCTION/POSITION: No

Not only does this one begin to cover the chin, but also has a chain hanging too high.



54

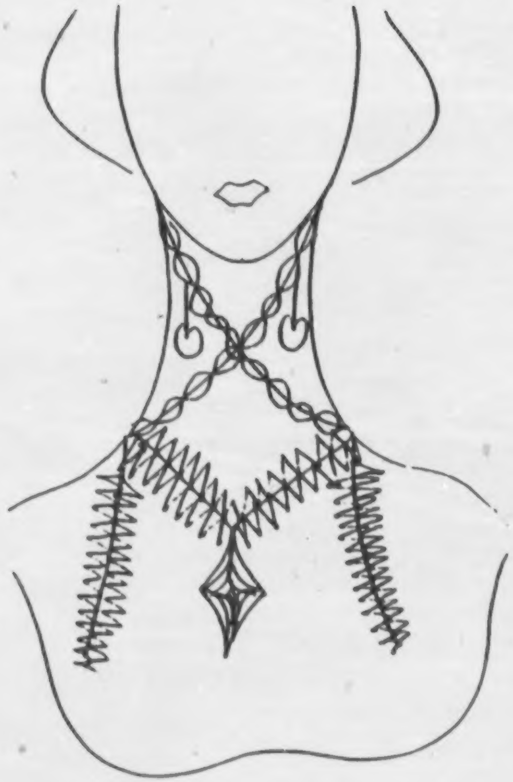
This necklace hangs unevenly and could not stay in this position. The left side would slide.



55

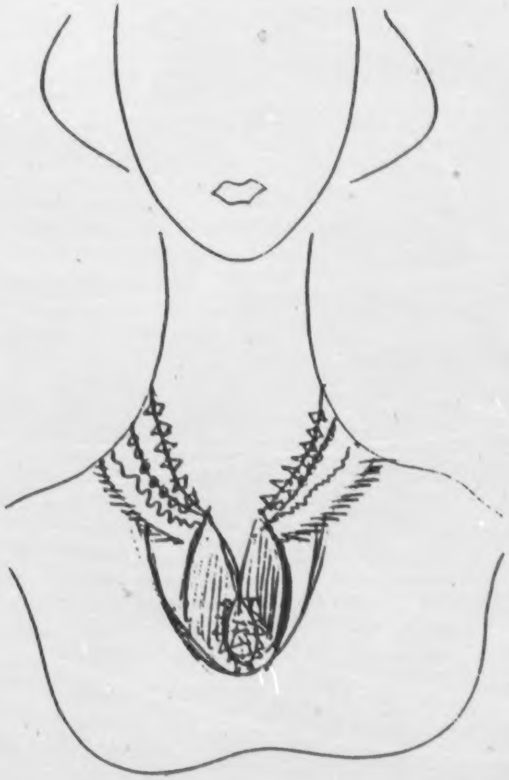
FUNCTION/POSITION: No

For this necklace to maintain its position, it would have to be hung from the person's ears.



56

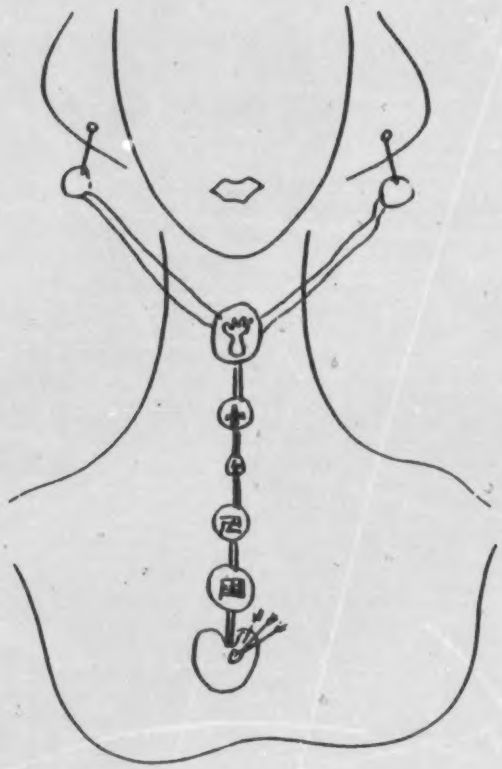
The upper chains in this necklace could not be expected to stay in this position by themselves.



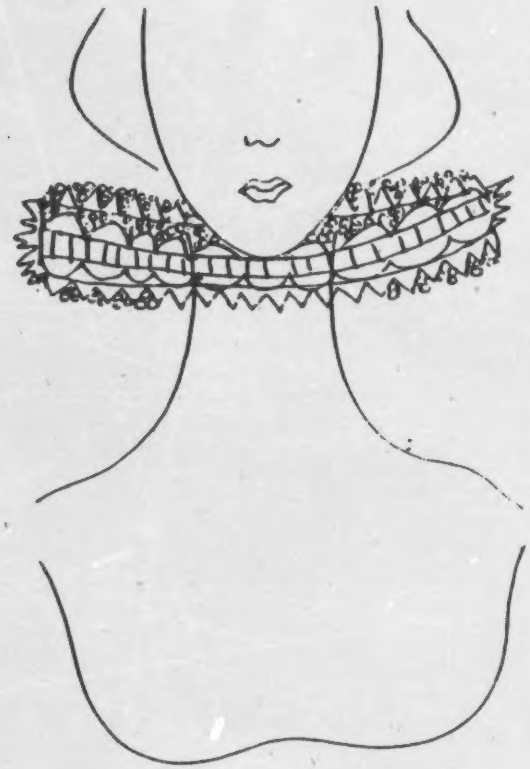
57

FUNCTION/POSITION: No

This piece could possibly hang this way, but it fails to receive credit for Position because the category deals with position on the neck and because wearer comfort is questionable.

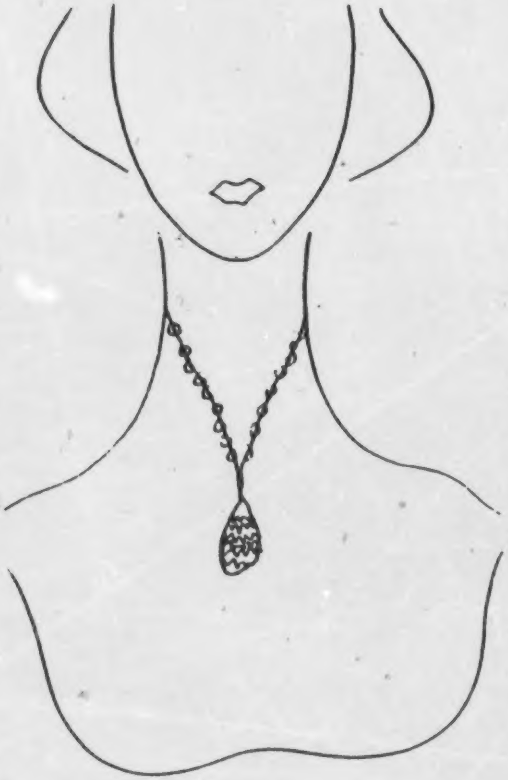


58

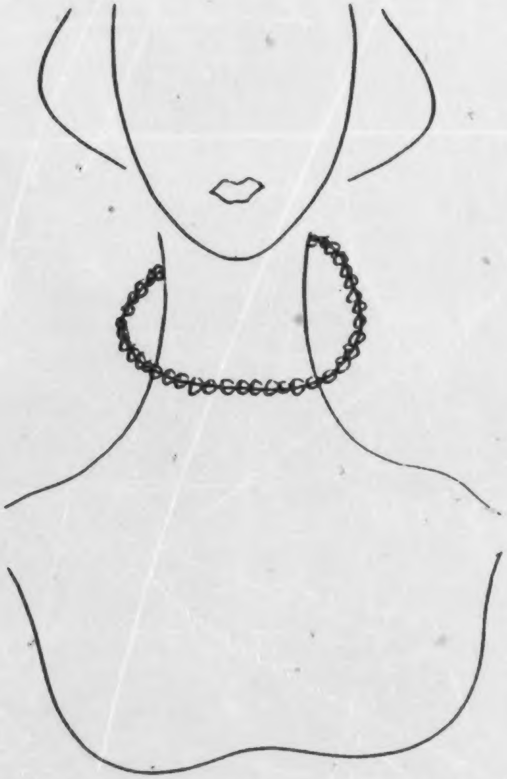


59

FUNCTION/POSITION: No



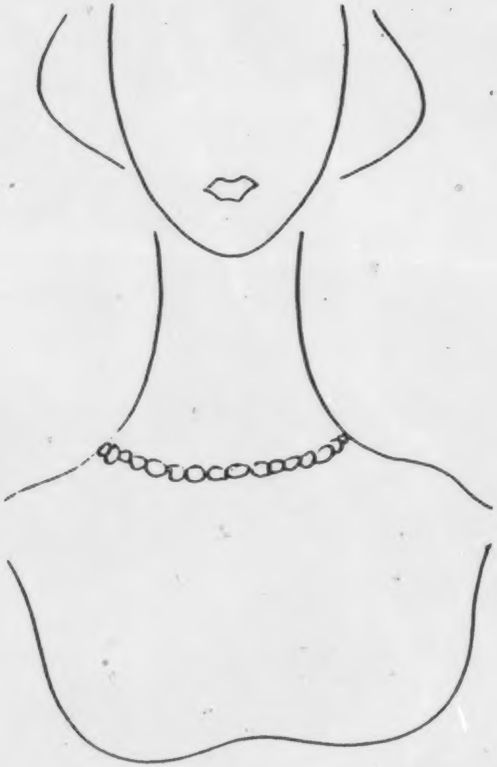
60



61

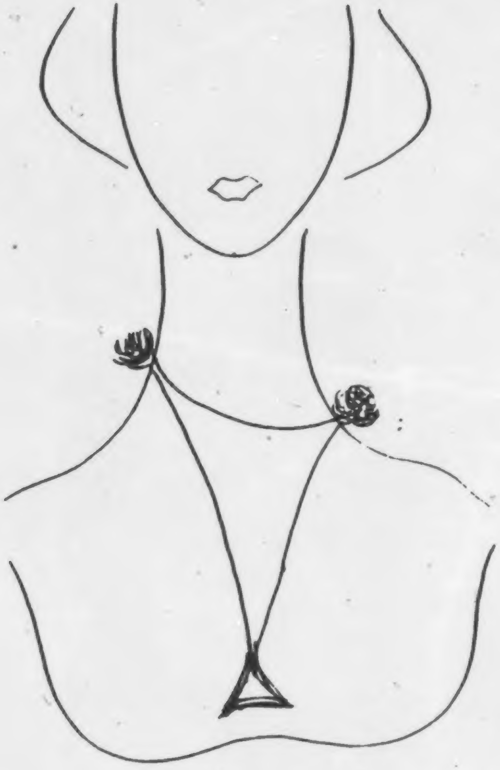
FUNCTION/ROUNDNESS: Yes

This necklace has the MINIMUM amount of curve necessary for a "yes" to roundness.



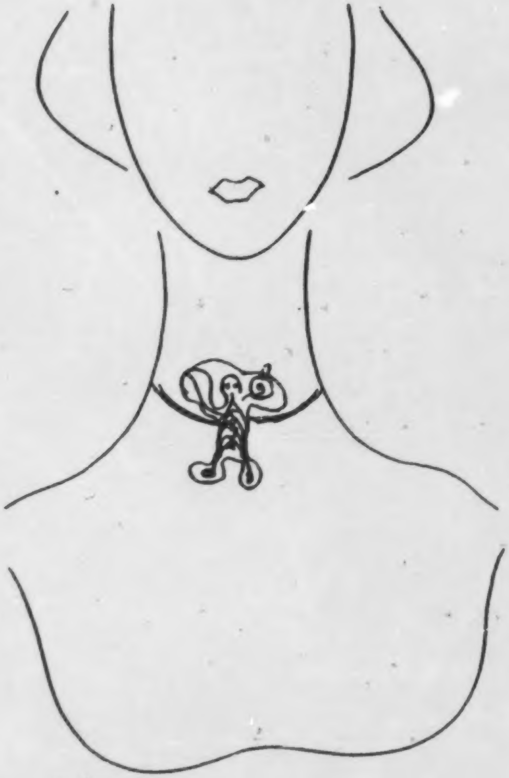
62

Curves in both the upper part of the necklace and the lower strands are appropriate to the parts of the body with which they are in contact.

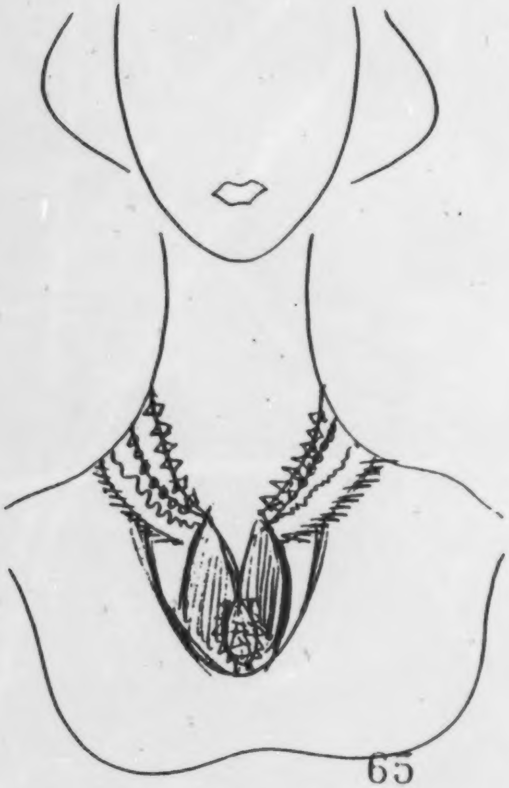


63

FUNCTION/ROUNDNESS: Yes

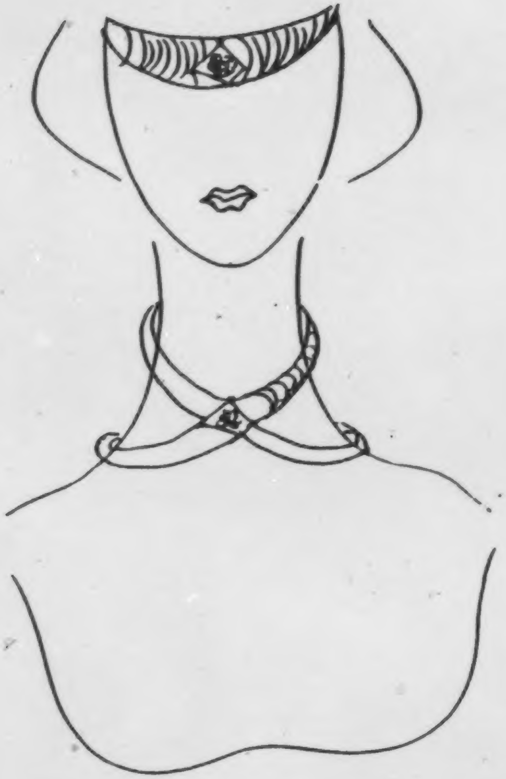


64

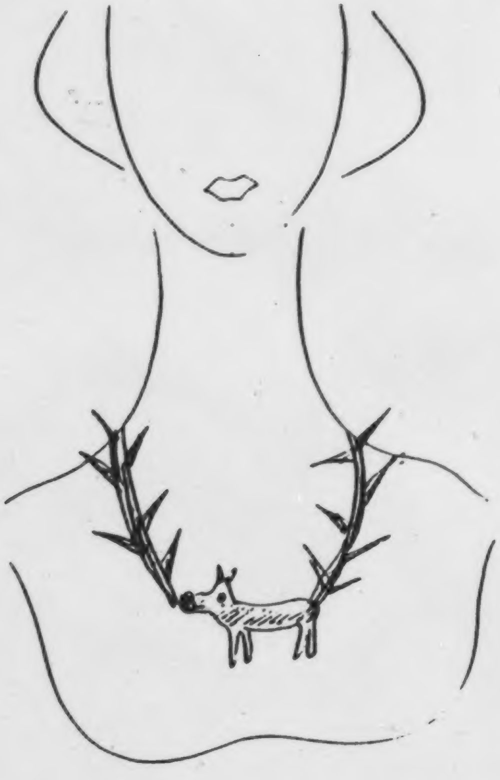


65

FUNCTION/ROUNDNESS: Yes

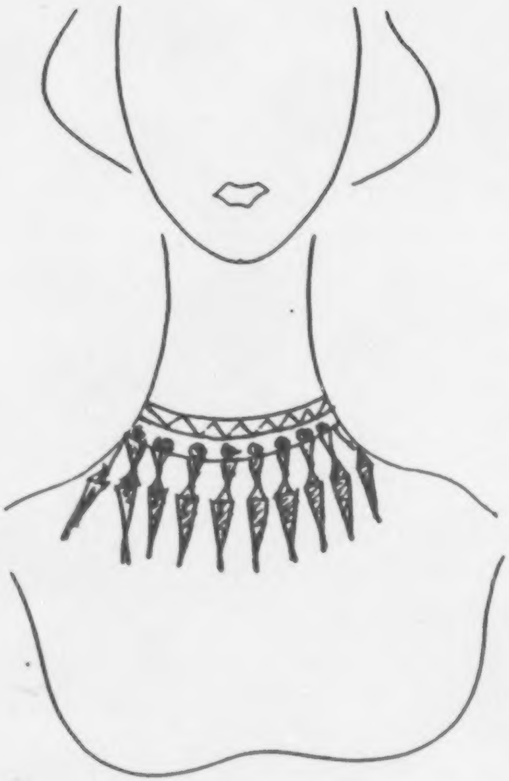


66

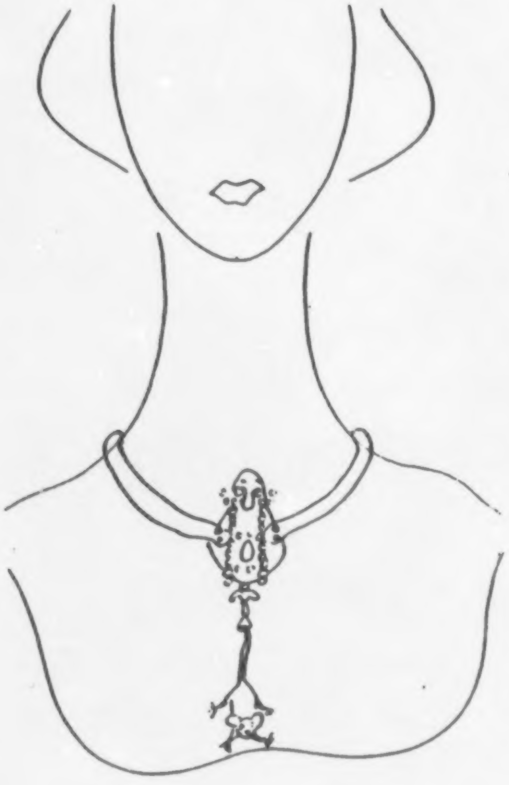


67

FUNCTION/ROUNDNESS: Yes

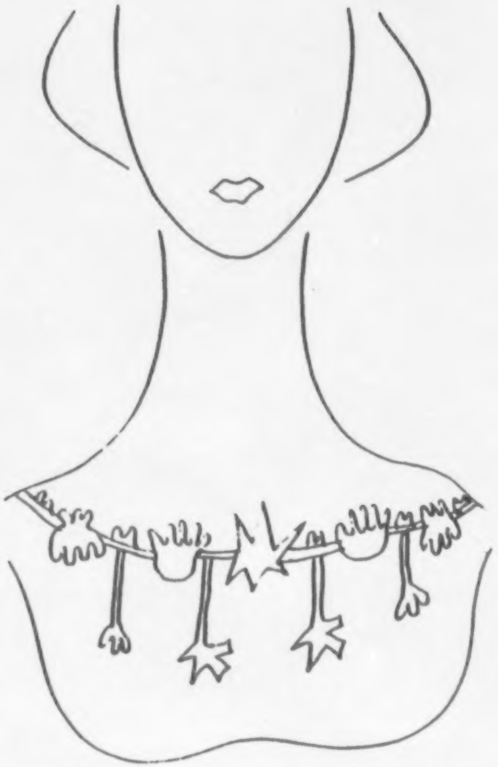


68

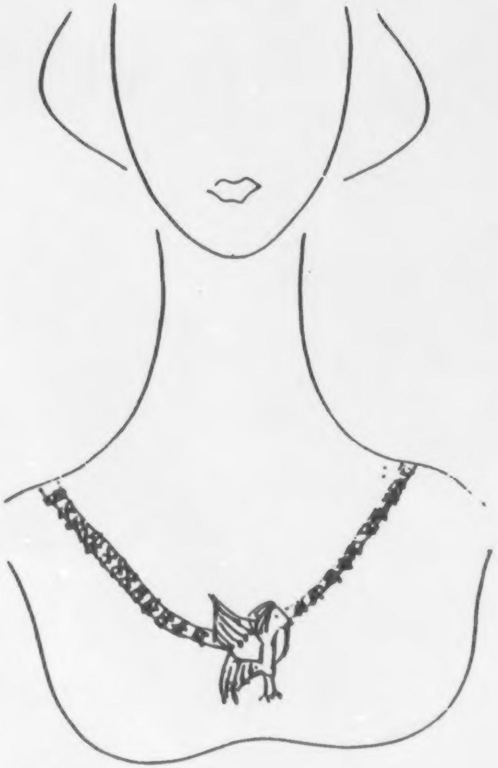


69

FUNCTION/ROUNDNESS: Yes

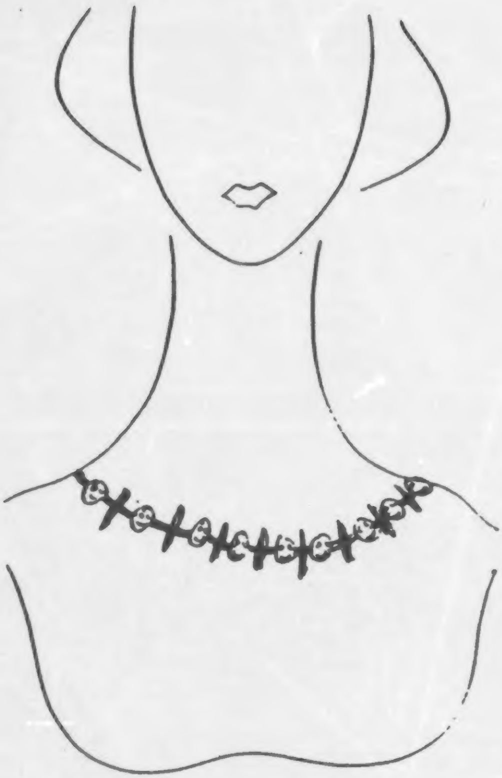


70



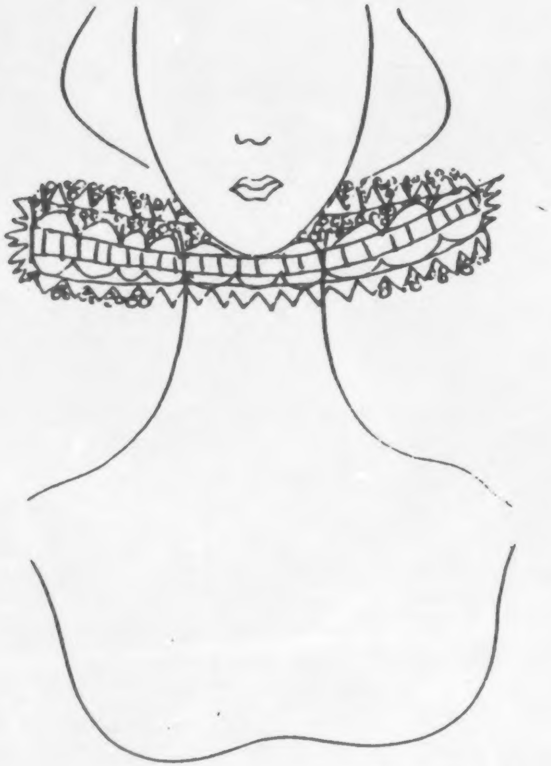
71

FUNCTION/ROUNDNESS: Yes



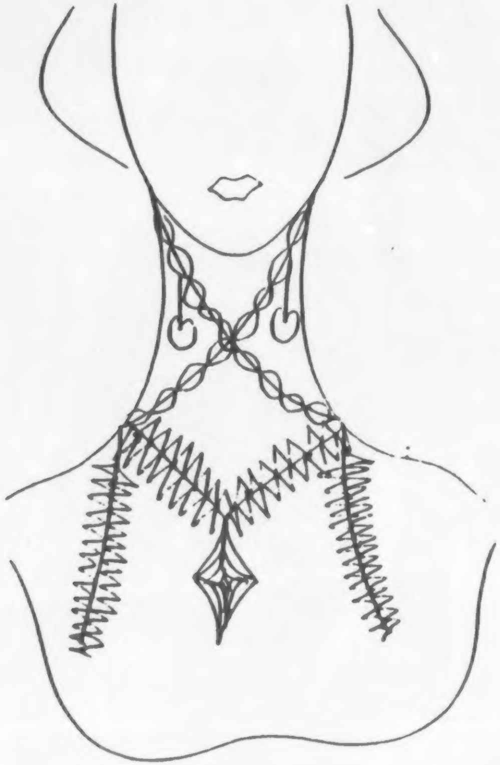
FUNCTION/ROUNDNESS: No

This piece does not follow body contour.



73

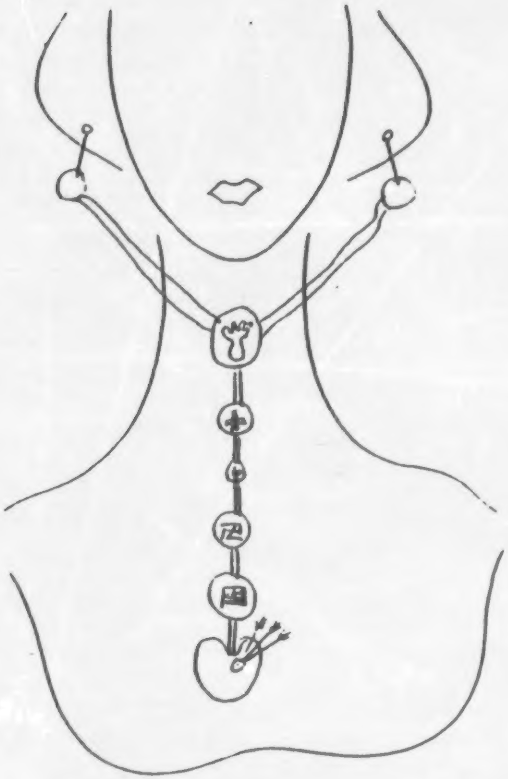
Roundness shown in the upper cross-pieces of this necklace almost seem to follow the body contour, but the bottom pieces holding the pendant do not.



74

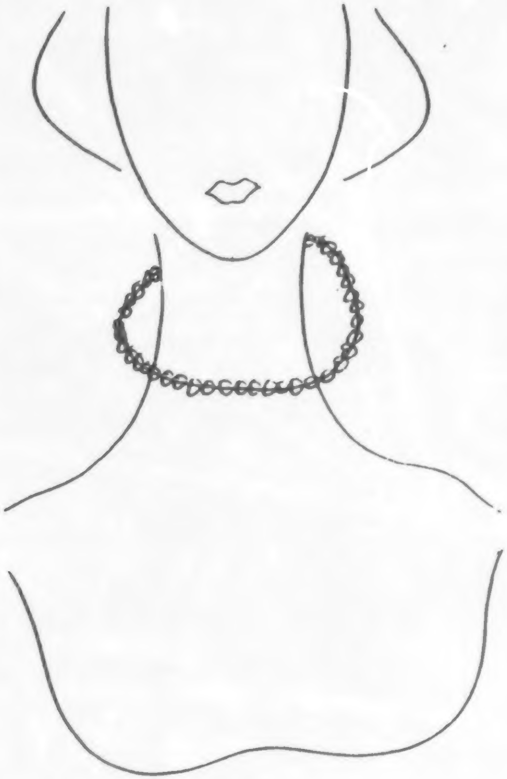
FUNCTION/ROUNDNESS: No

The design of this piece makes it unnecessary for it to follow the contour of the body. It does not receive credit for roundness.



75

In order to receive credit for roundness, the piece must not only be round, but also must conform to the contour of the body. This one does not.

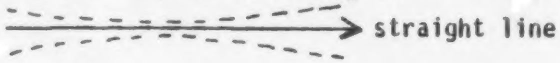


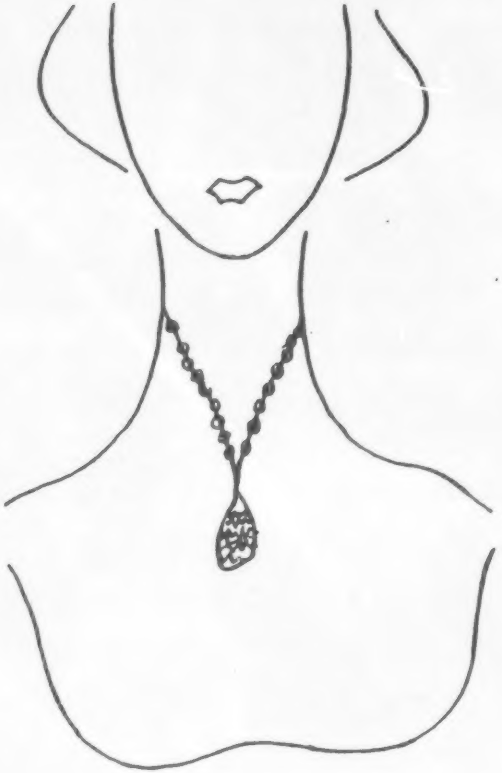
76

FUNCTION/ROUNDNESS: No

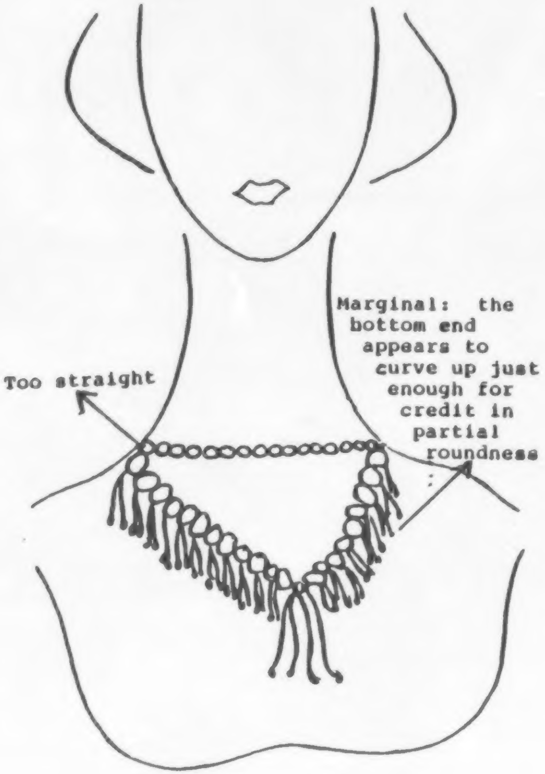
This design does not have sufficient curve to conform to the roundness of the neck. It also curves the wrong way for the position in which it is hung.

The bottom strands appear to follow the contour, but the top strand cancels the effect. To be considered curved, the line through the center of the chain, etc., must differ from a straight line about as much as the following dotted lines:


straight line

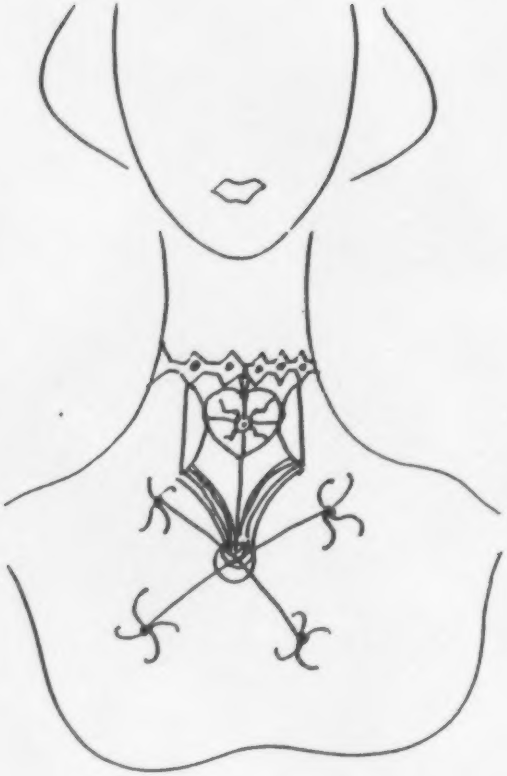


77

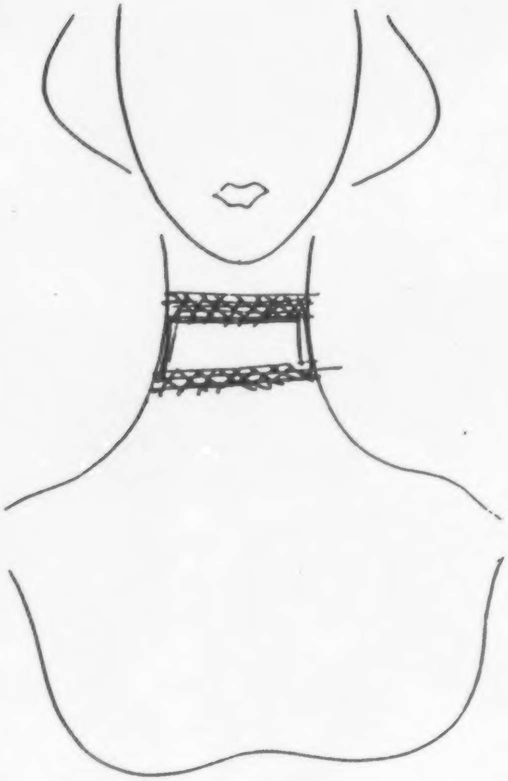

Too straight
Marginal: the bottom end appears to curve up just enough for credit in partial roundness

78

FUNCTION/ROUNDNESS: No

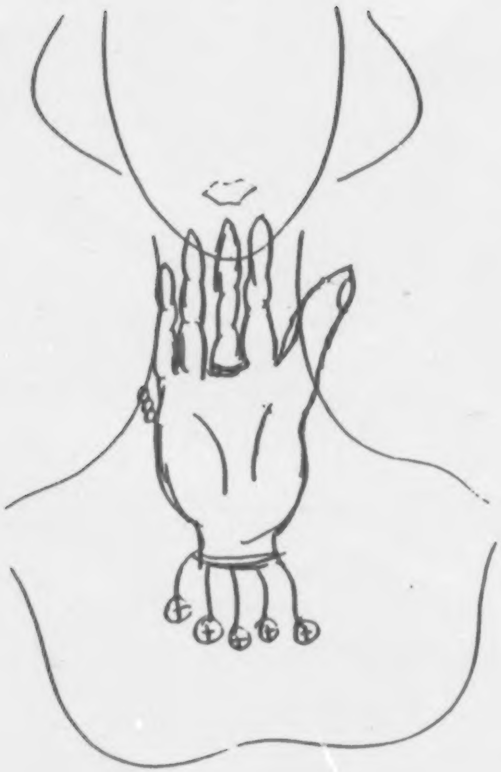


79

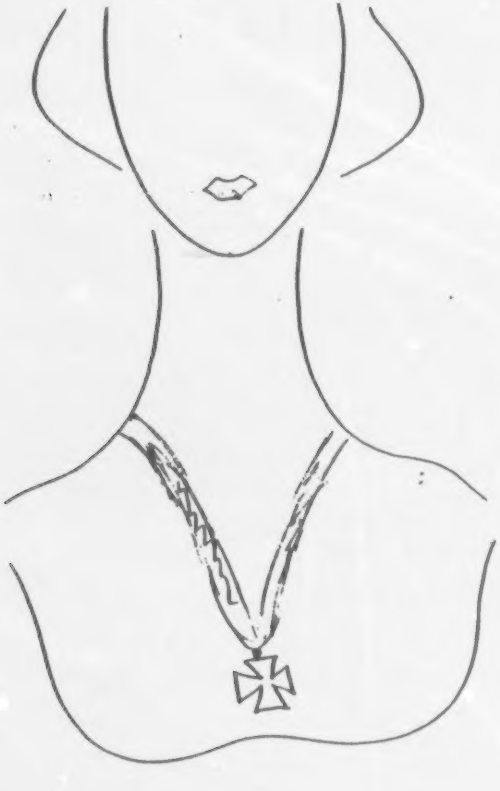


80

FUNCTION/ROUNDNESS: No

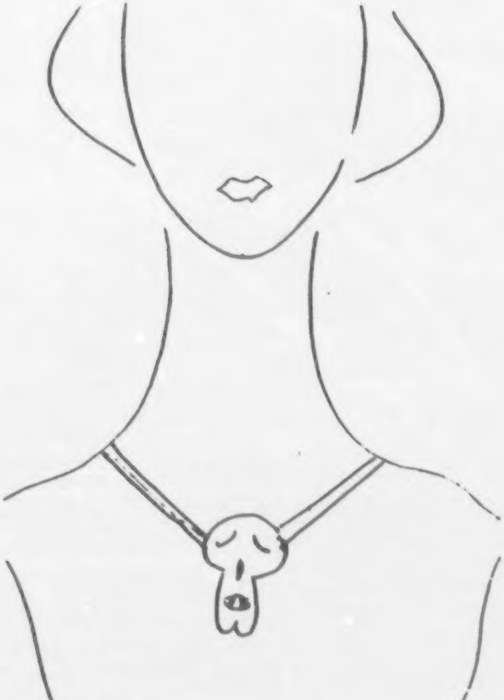


81



82

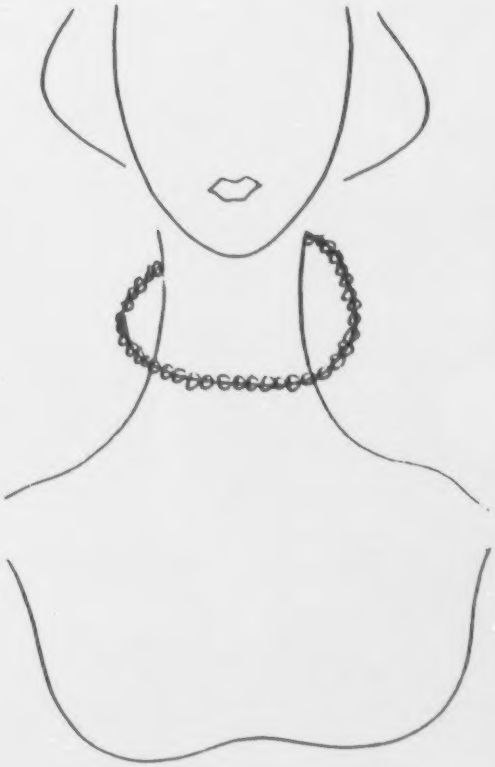
FUNCTION/ROUNDNESS: No



83

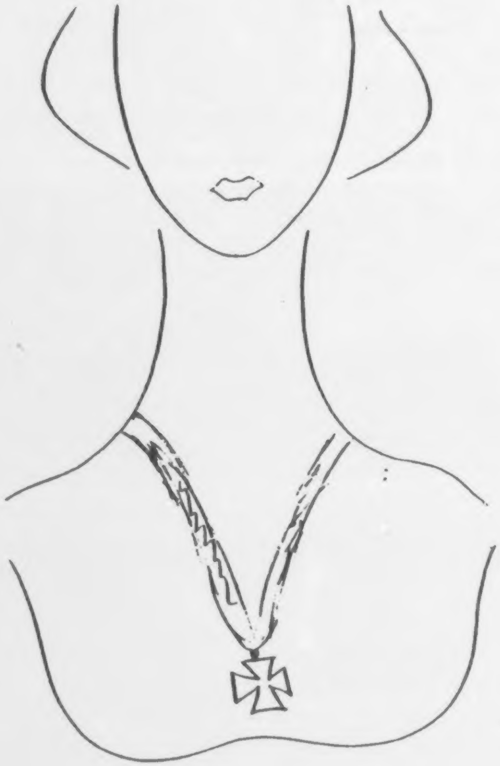
FUNCTION/PARTIAL ROUNDNESS: Yes

In order to receive credit for roundness the piece must not only be round, but also must conform to the contour of the body. This one does not, but it does receive credit for partial roundness.



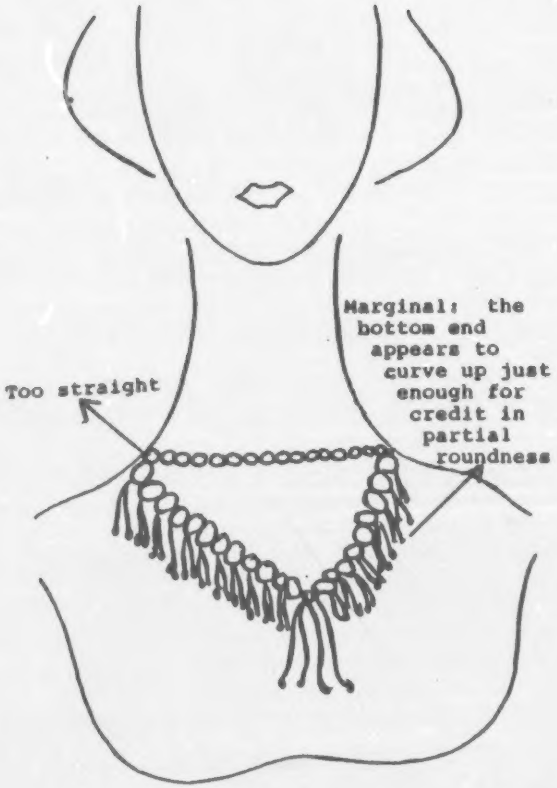
84

Designs that assume the shape Y and are suspended from the base of the neck get credit for being curved, but are not considered to be examples of roundness. The presence of curved lines is recognized by a score for Partial Roundness.



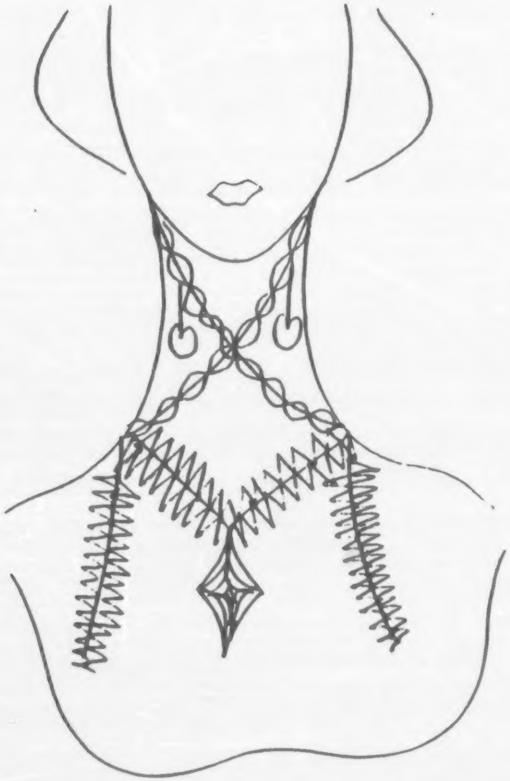
85

FUNCTION/PARTIAL ROUNDNESS: Yes

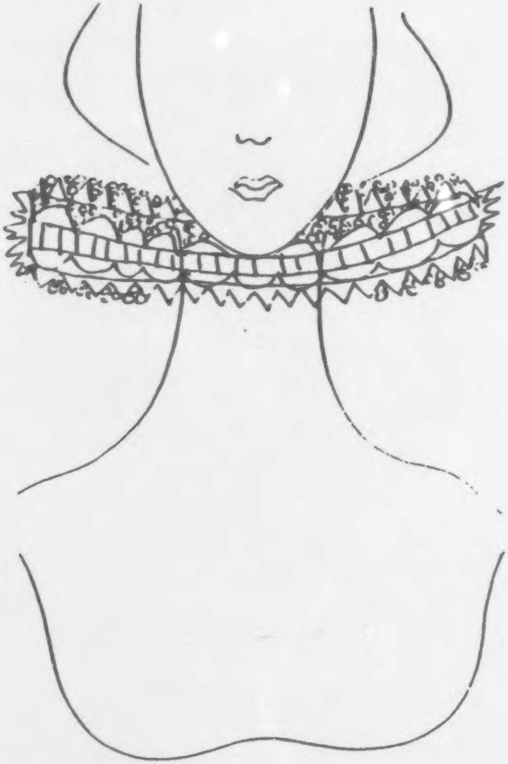

Too straight

Marginal: the bottom end appears to curve up just enough for credit in partial roundness

86


87

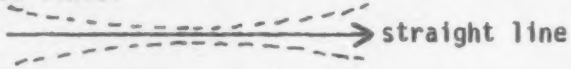
FUNCTION/PARTIAL ROUNDNESS: Yes

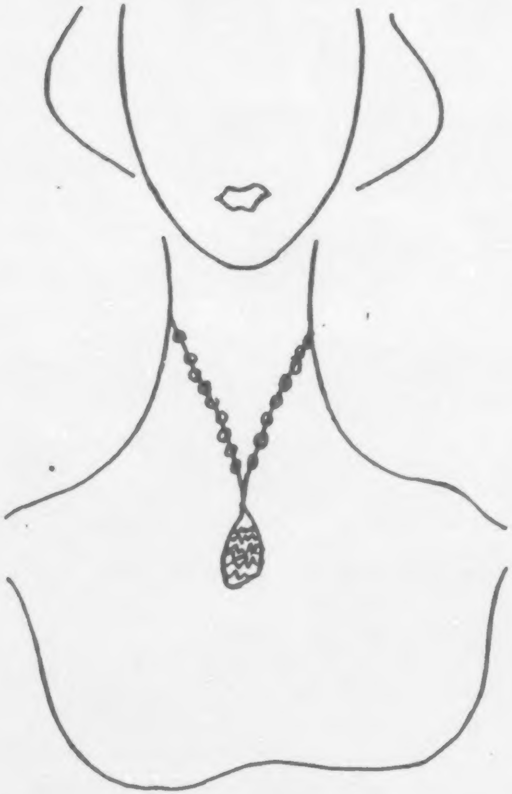


FUNCTION/PARTIAL ROUNDNESS: No

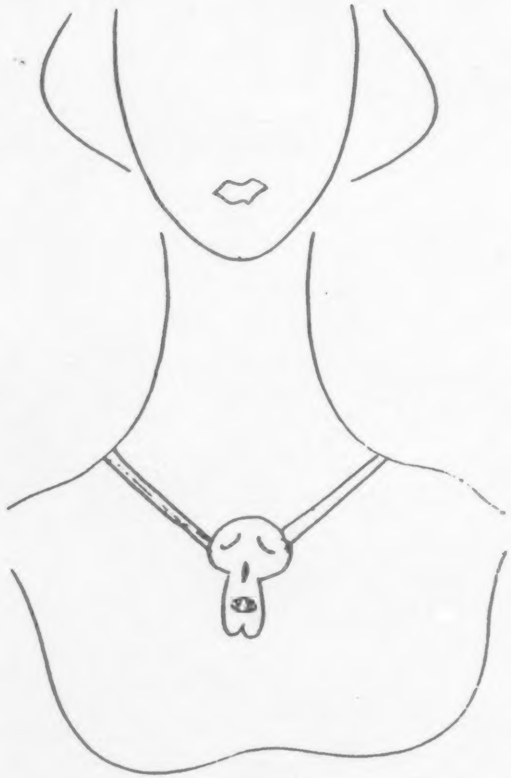
The curve of this necklace is too slight.

To be considered curved, the line through the center of the chain, etc., must differ from a straight line about as much as the following dotted lines:



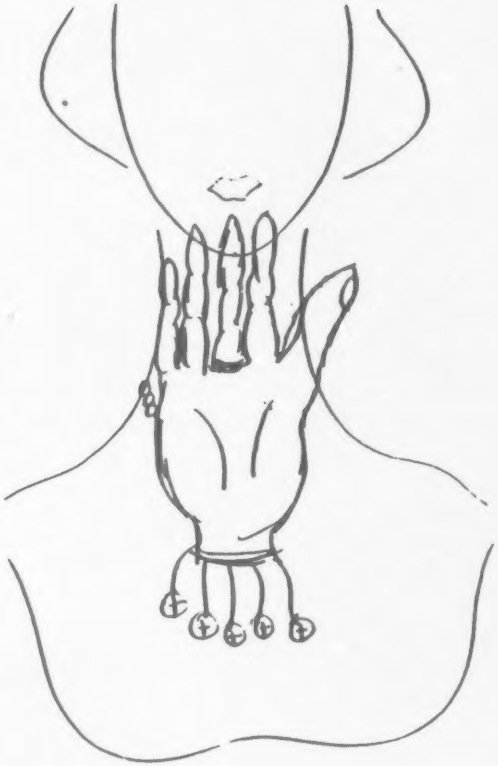


89

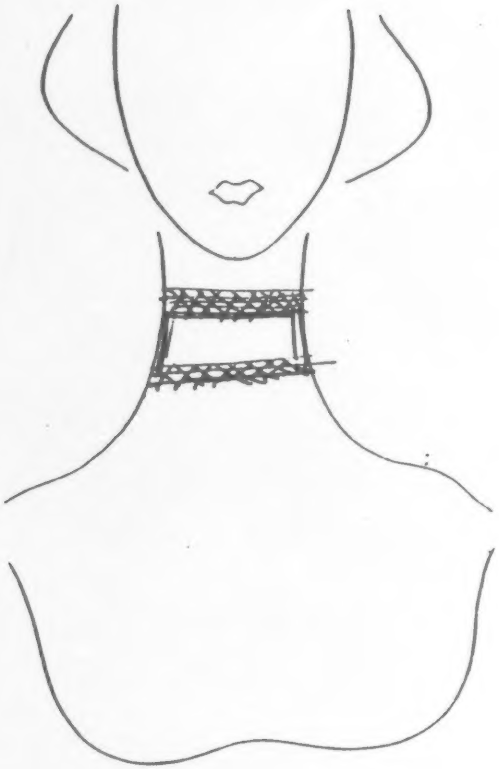


90

FUNCTION/PARTIAL ROUNDNESS: No

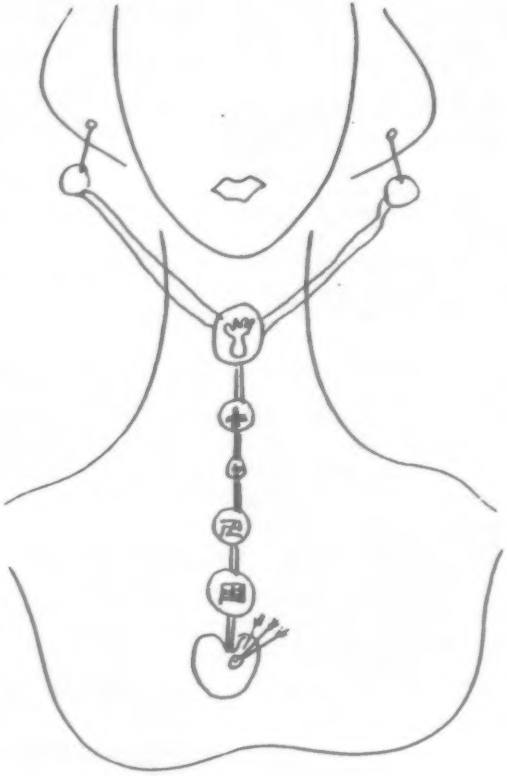


91

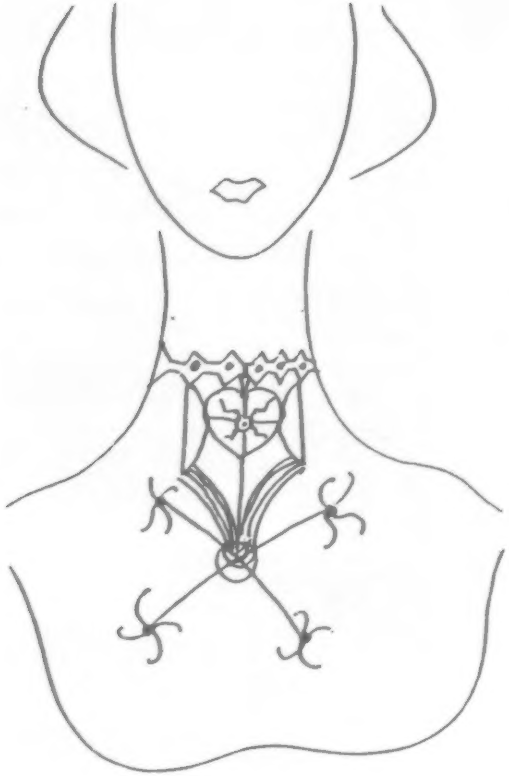


92

FUNCTION/PARTIAL ROUNDNESS: No



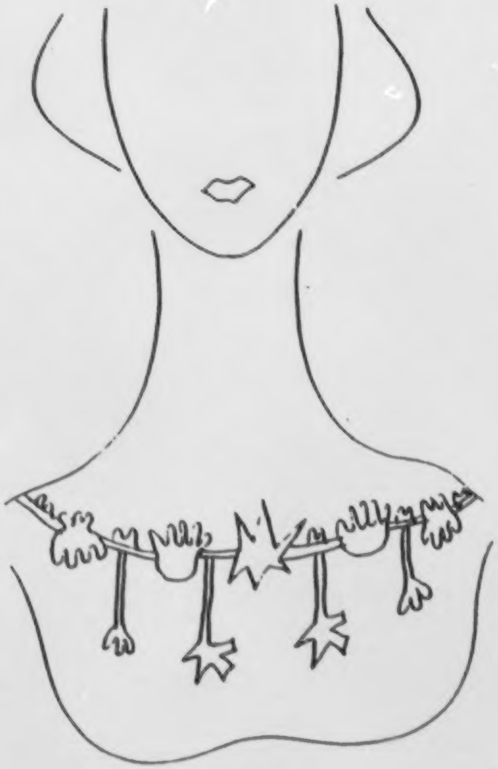
93



94

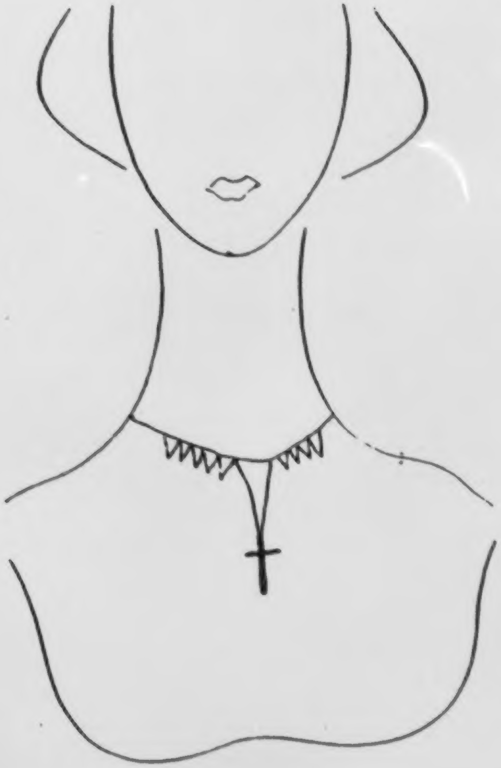
INTEGRATION/COHERENCE AND CONSISTENCY: Yes

A pattern is set up.



95

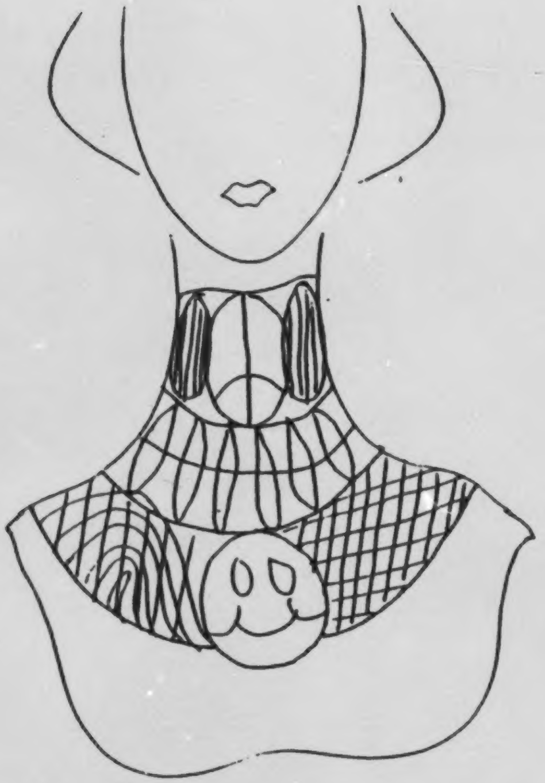
This is coherent because of the fine line used throughout.



96

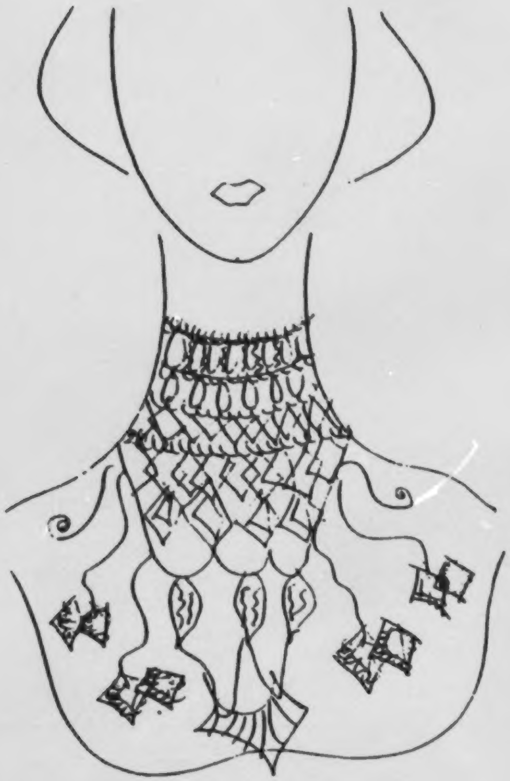
INTEGRATION/COHERENCE AND CONSISTENCY: Yes

This design has repetition of ovals, circles and curving bands.



97

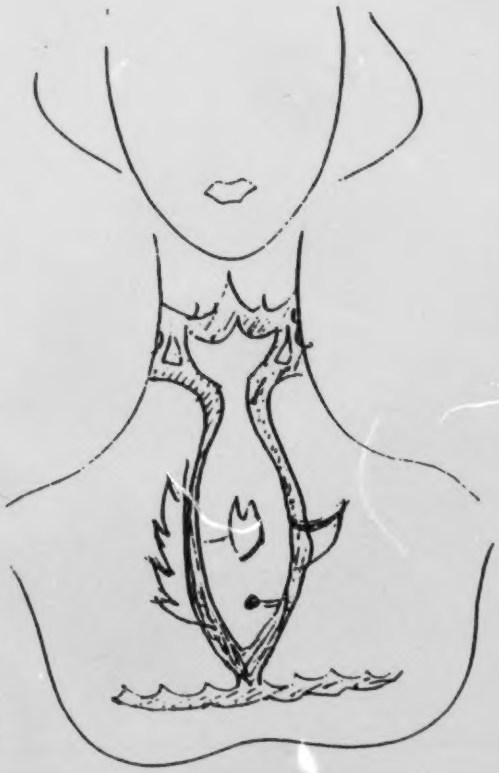
In this design there is repetition of diamond shapes, oval shapes and spiraling lines.



98

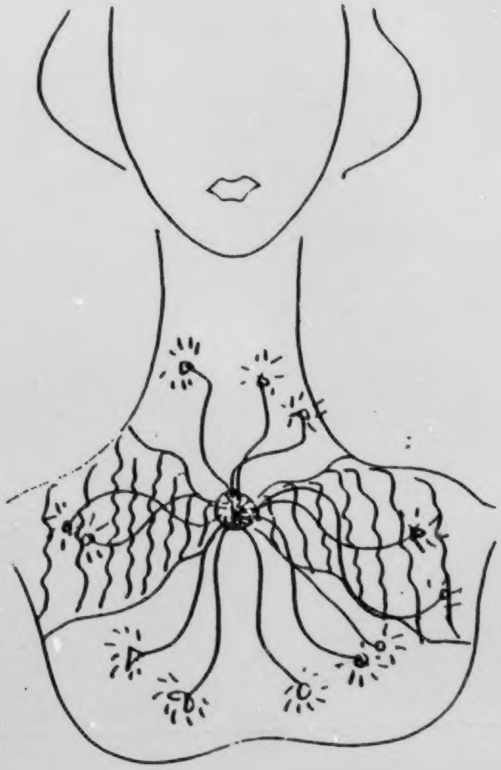
INTEGRATION/COHERENCE AND CONSISTENCY: Yes

The design has repetition of the wave-like forms and it has at least three elements.



99

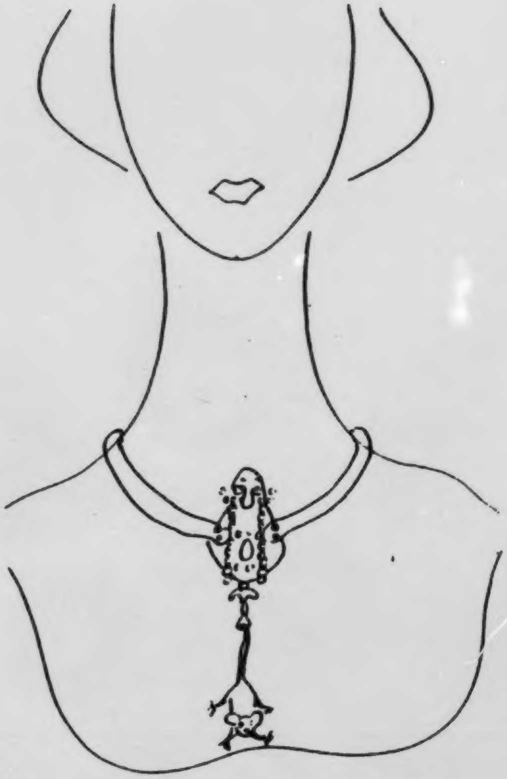
Coherence is achieved through the repetition of wavy lines.



100

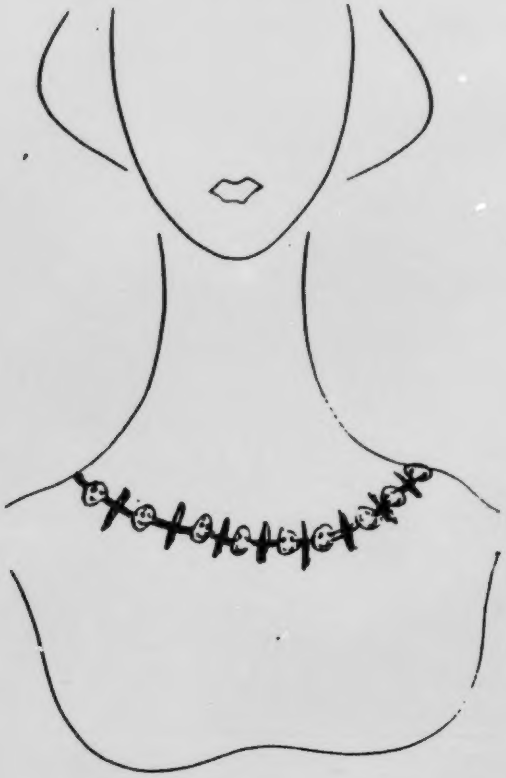
INTEGRATION/COHERENCE AND CONSISTENCY: Yes

This design has three parts (elements), all with curved forms.



101

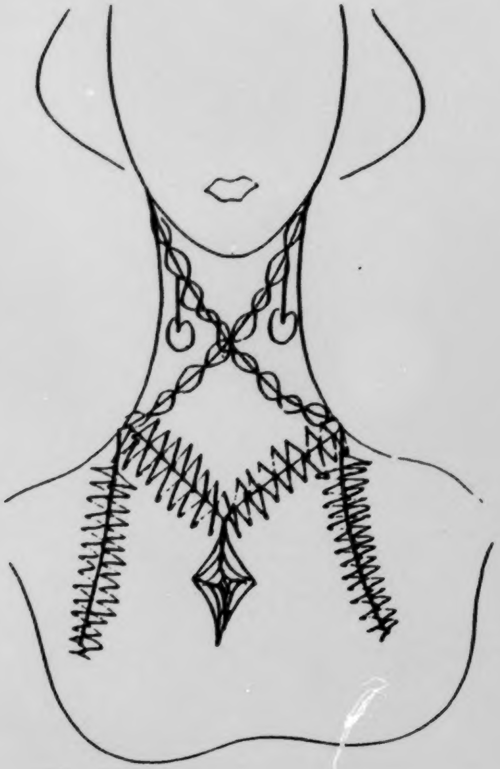
This piece comprises of three different elements, with repetition of all of them.



102

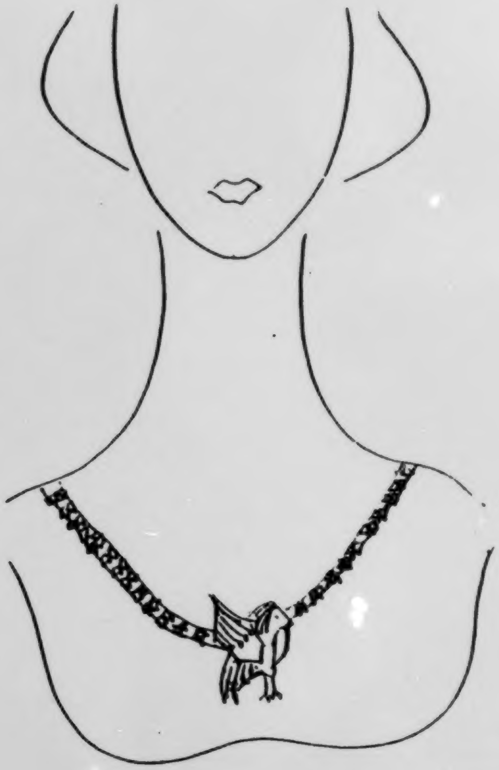
INTEGRATION/COHERENCE AND CONSISTENCY: Yes

Scoring can be more lenient with coherence when a more complicated or difficult design is attempted.



103

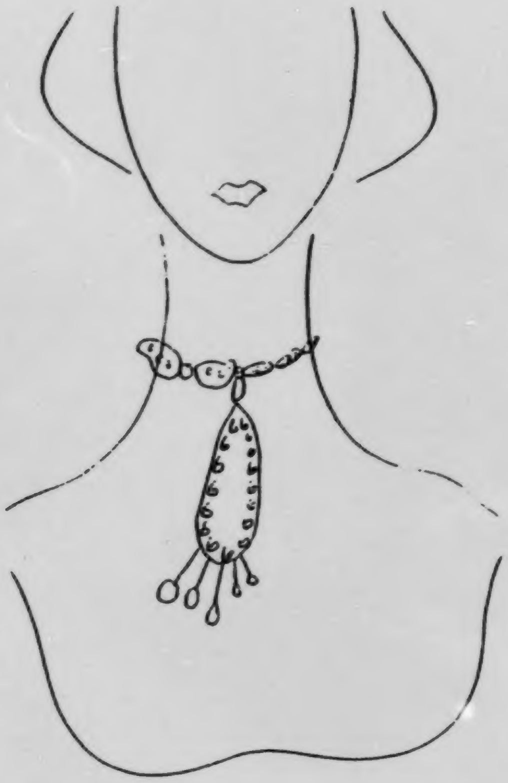
There is a congenial relation between the chain, the angular, crossed design in the chain and the bird ornament.



104

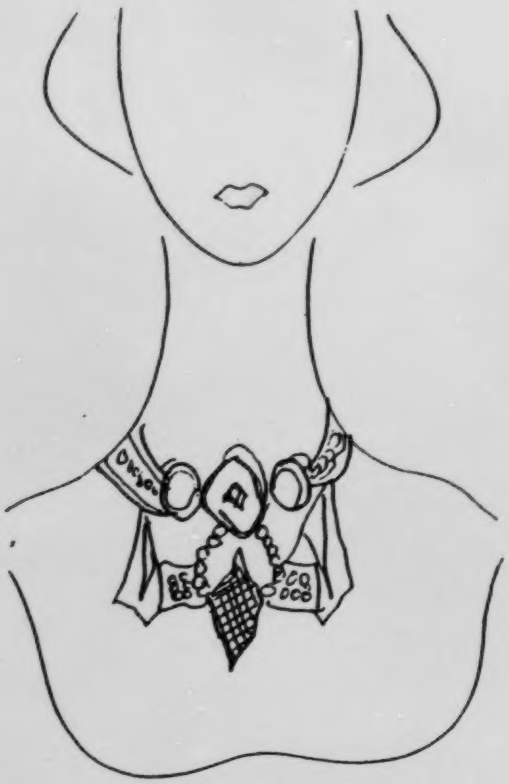
INTEGRATION/COHERENCE AND CONSISTENCY: Yes

This design has a consistency among the ovals, the interior embellishments and the hanging pieces at the bottom.



105

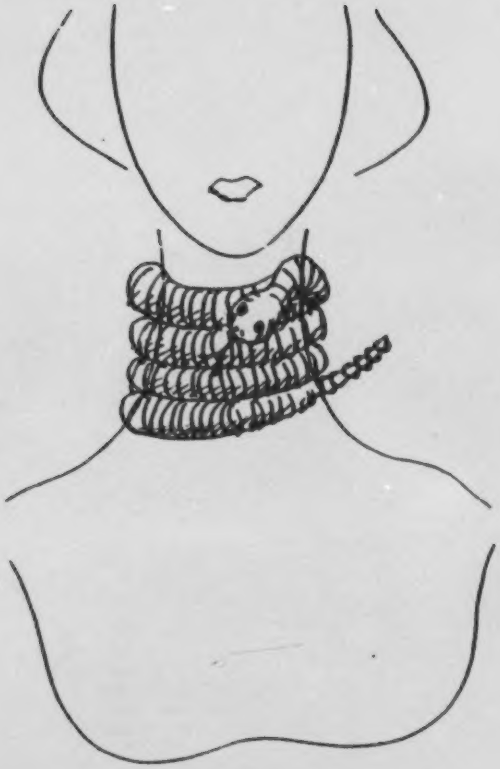
This design contains repetition of more than three different elements or shapes and has definite symmetry.



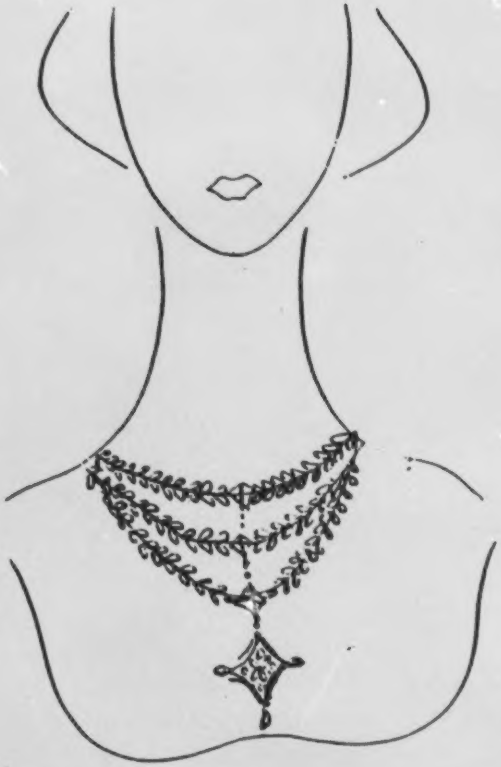
106

INTEGRATION/COHERENCE AND CONSISTENCY: Yes

This design is coherent because each coil functions as a separate part that is related to the head and tail, which are in turn juxtaposed.

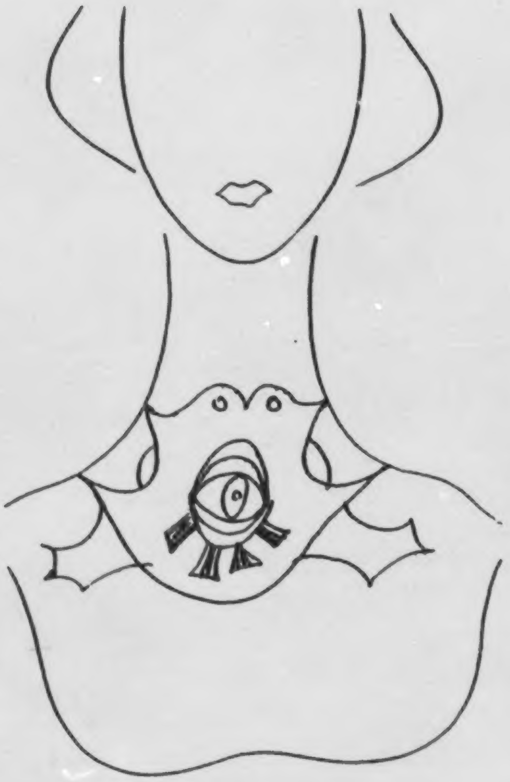


107

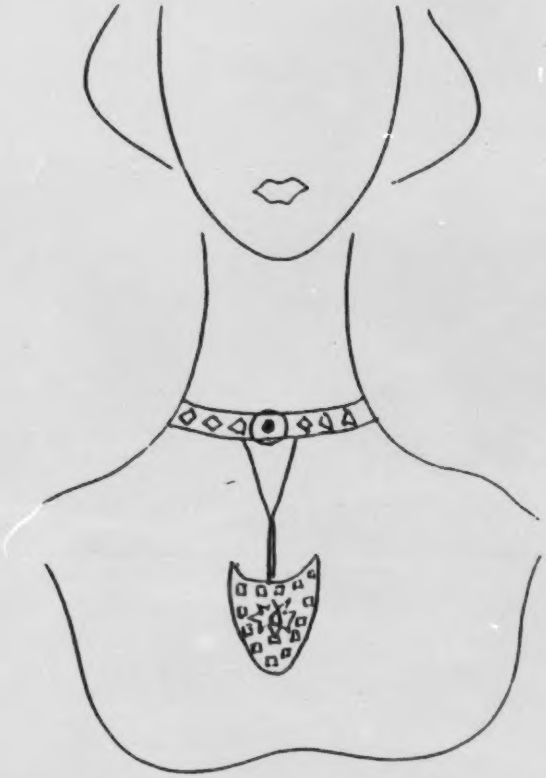


108

INTEGRATION/COHERENCE AND CONSISTENCY: Yes

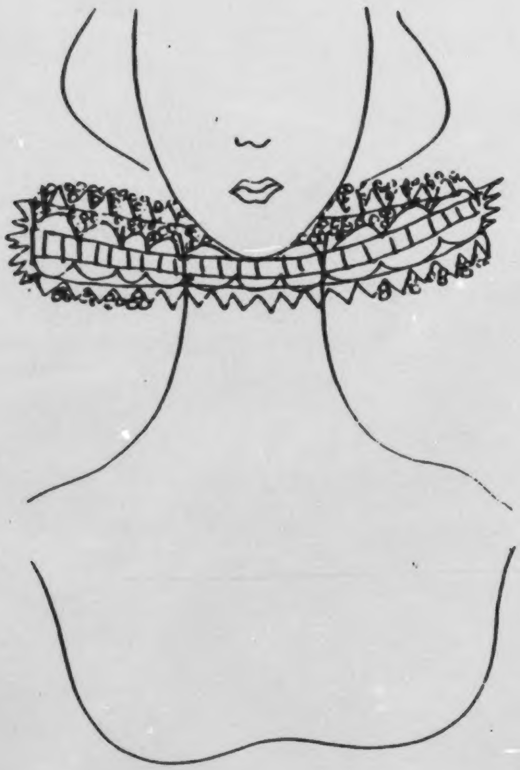


109

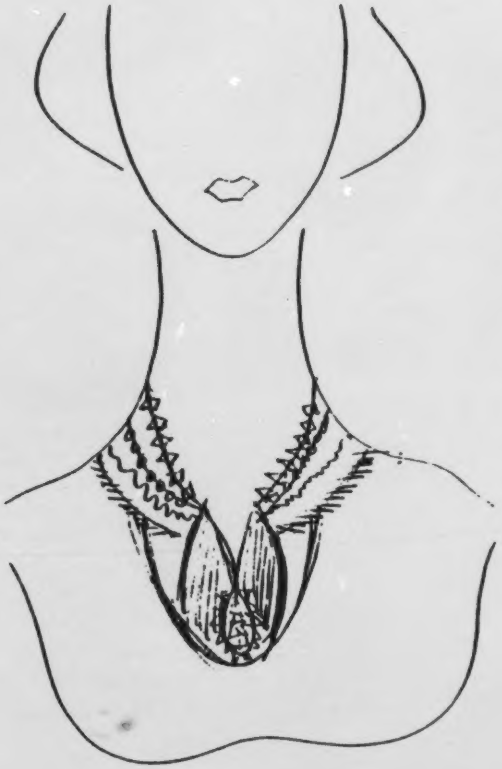


110

INTEGRATION/COHERENCE AND CONSISTENCY: Yes



111

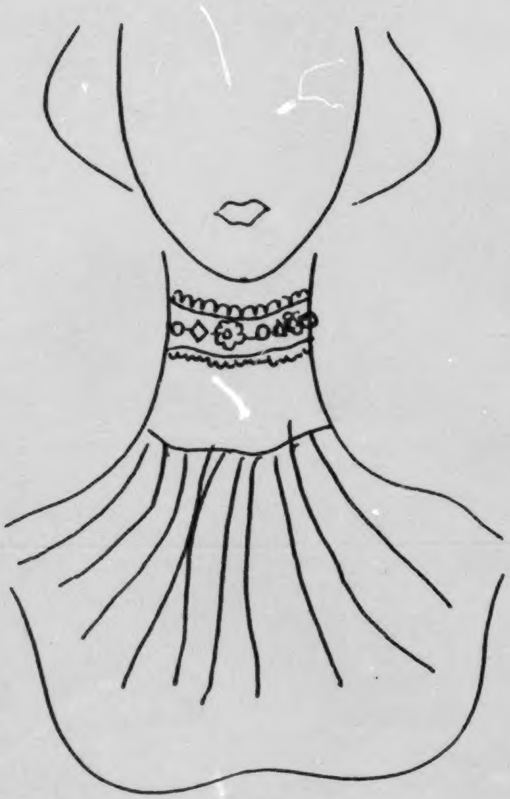


112

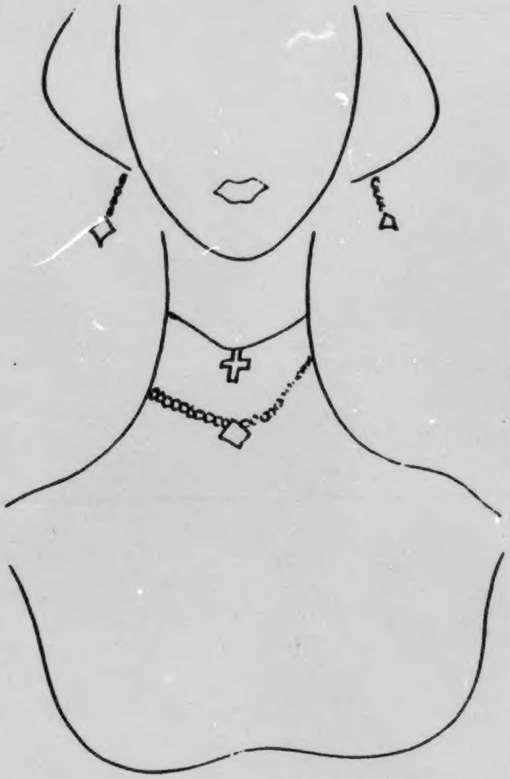
INTEGRATION/COHERENCE AND CONSISTENCY: No

Two unrelated pieces.

Two unrelated pieces.



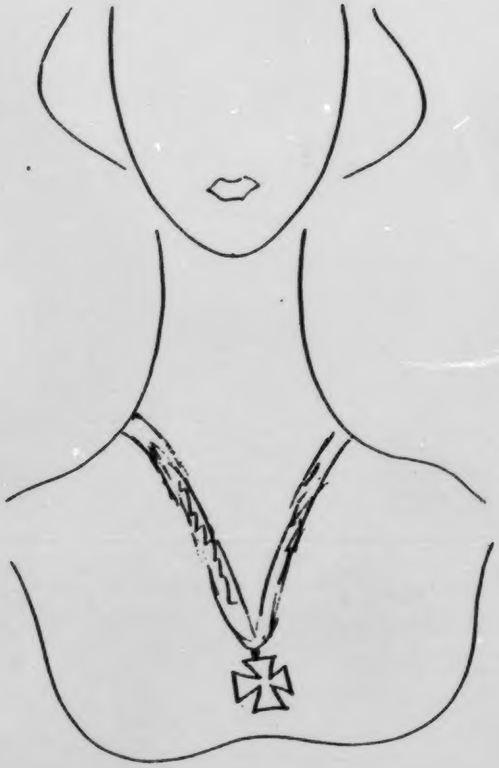
113



114

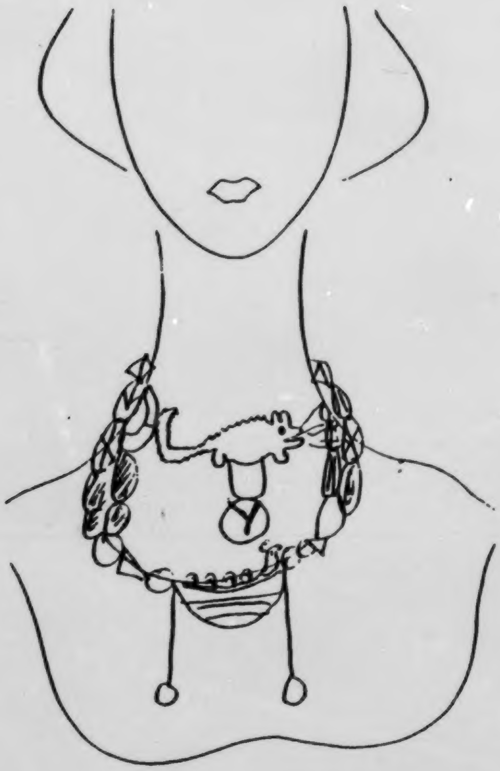
INTEGRATION/COHERENCE AND CONSISTENCY: No

The design has only two elements.



115

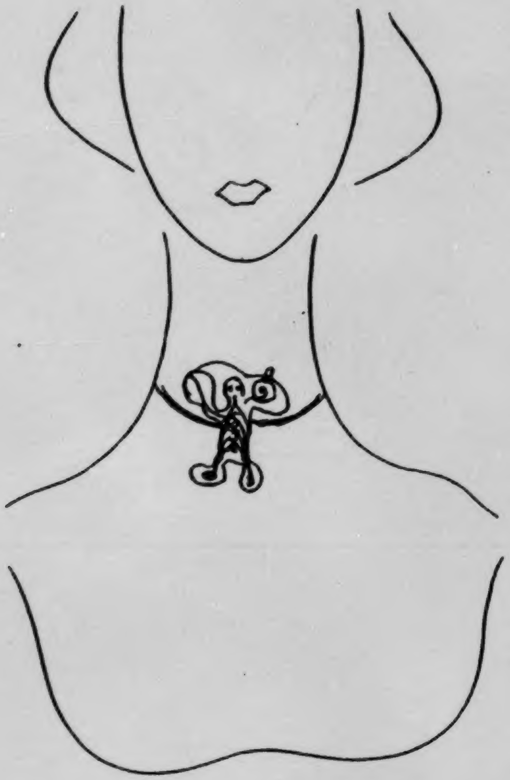
The parts are just too diverse and uncoordinated.



116

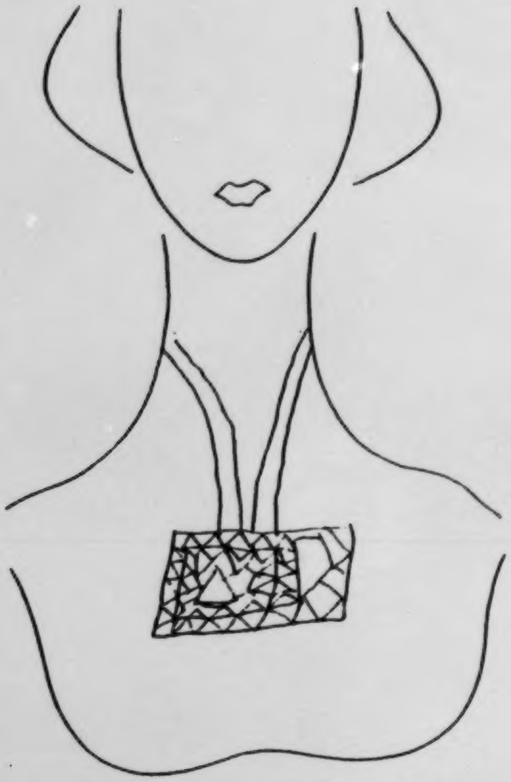
INTEGRATION/COHERENCE AND CONSISTENCY: No

There are two parts to the design.



117

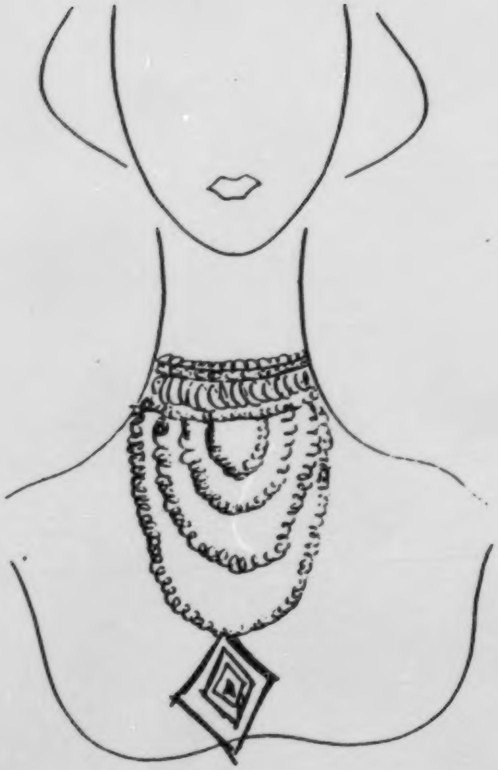
The design has two inconsistent parts.



118

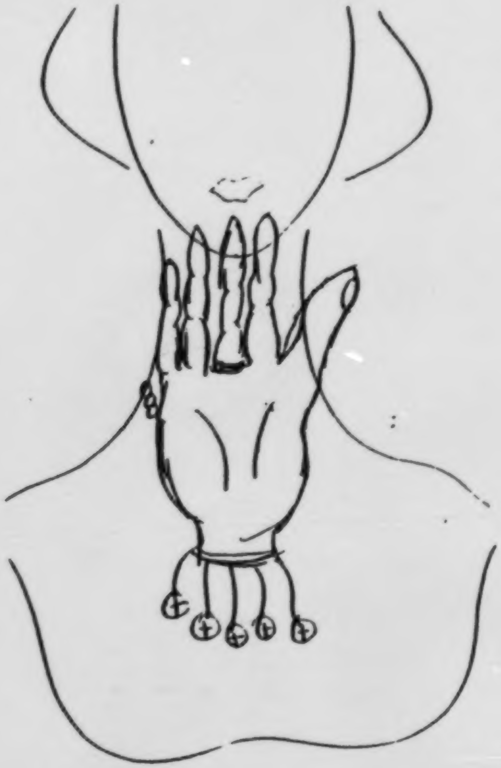
INTEGRATION/COHERENCE AND CONSISTENCY: No

This is not coherent because of straight lines in the diamond.



119

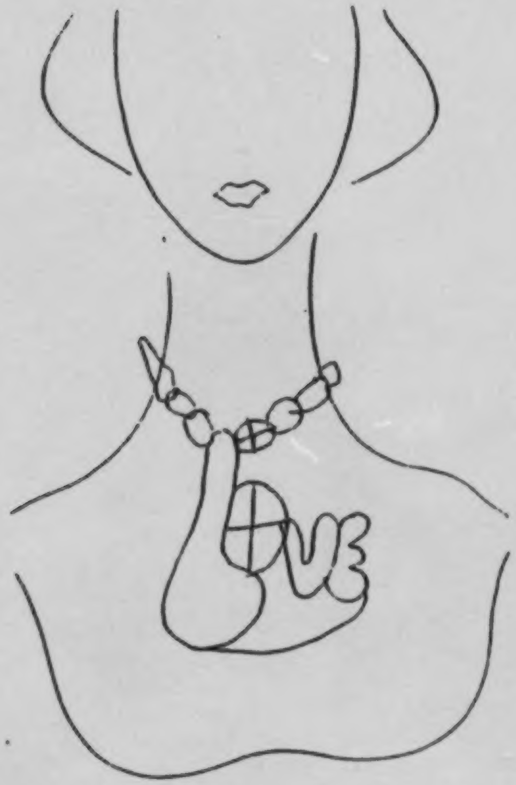
There is a marked inconsistency between each of the major elements of this piece.



120

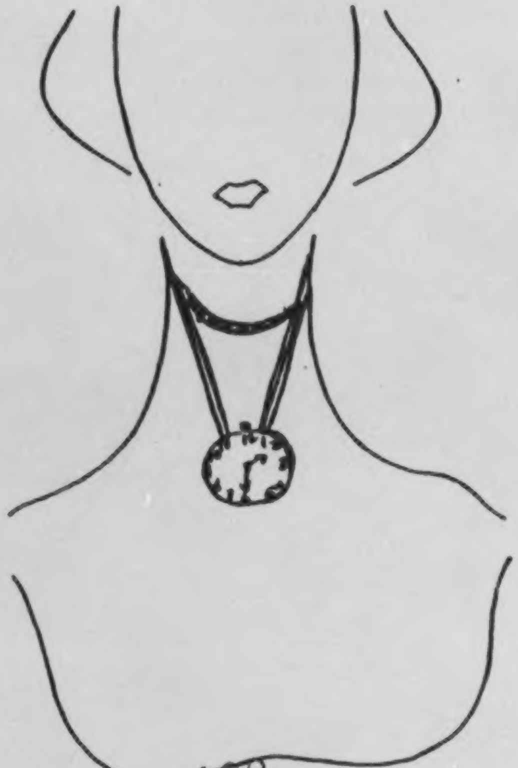
INTEGRATION/COHERENCE AND CONSISTENCY: No

Despite the use of rounded shapes, this piece has an awkward, unbalanced appearance. The cross in the word is used once in the chain but not carried throughout the design.



121

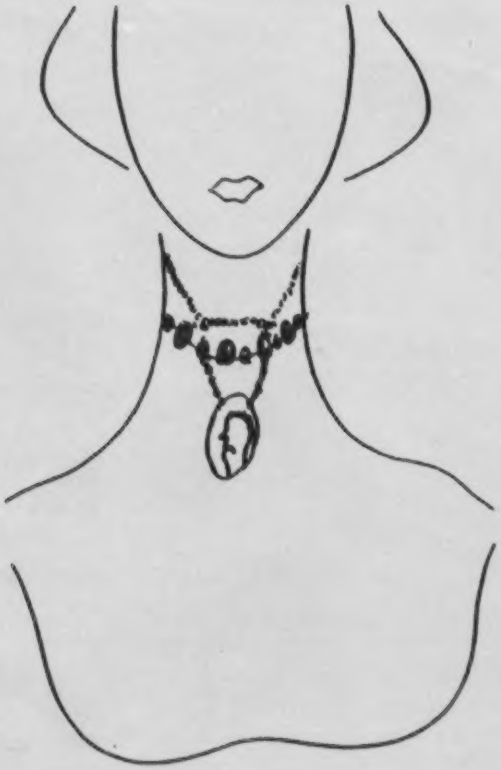
Although there is a relationship between the watch's roundness and the choker, it is too slight. When design is very simple, it is harder to get coherence.



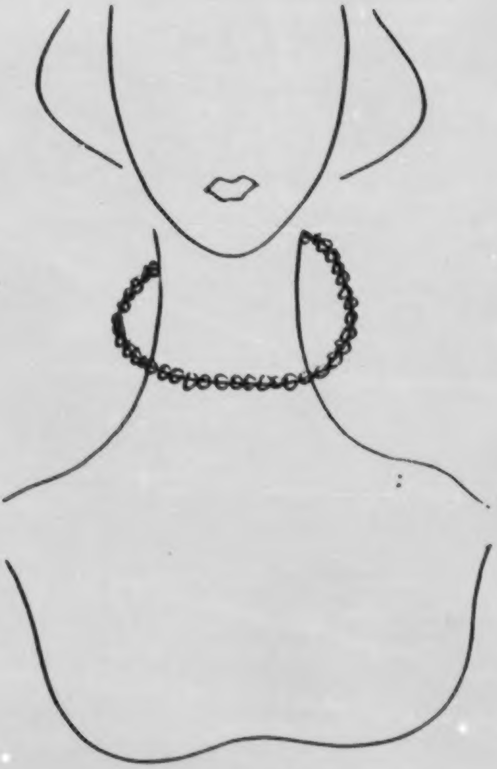
122

INTEGRATION/COHERENCE AND CONSISTENCY: No

This necklace has an awkward crossing of one necklace with another, as if there were two unrelated necklaces. The figure has no relation with the rest of the design.



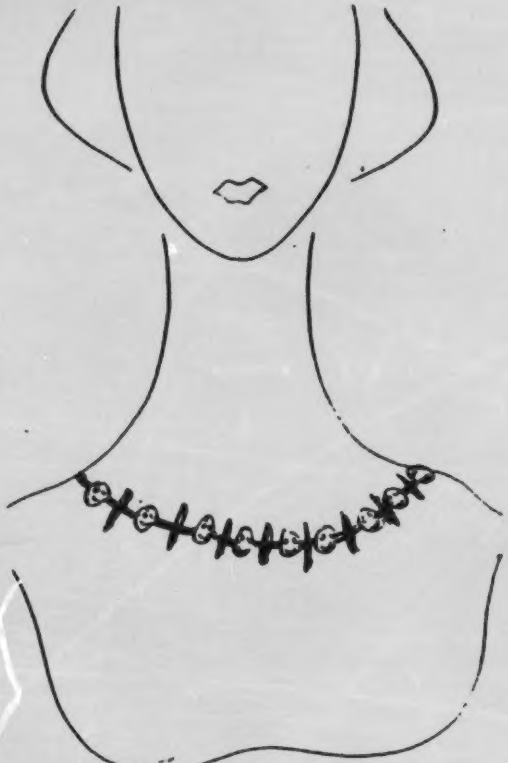
123



124

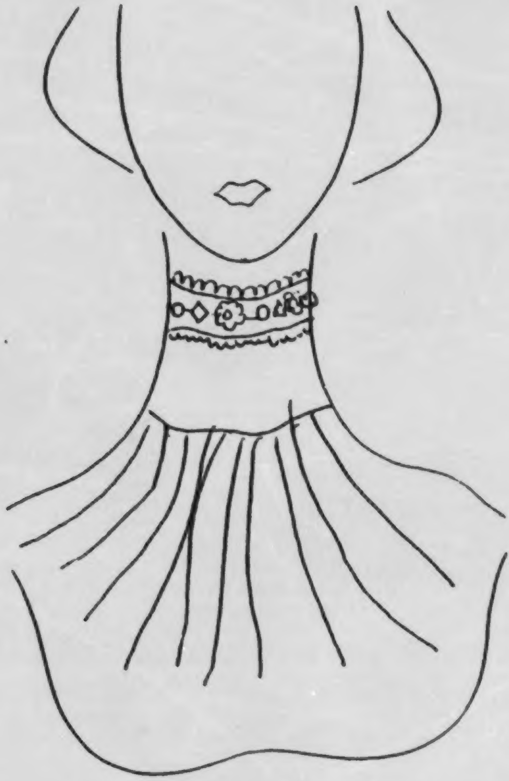
INTEGRATION/FITS SPACE: Yes

This design is just low enough to divide the space.



125

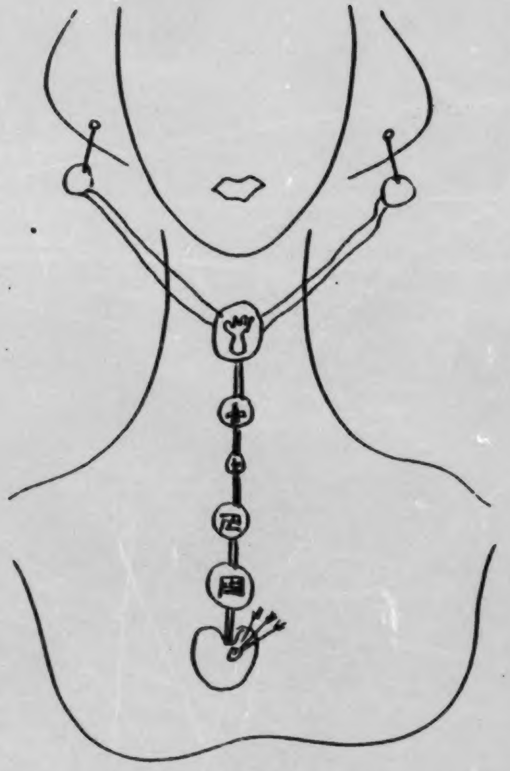
Despite the area between the two parts, this piece fits within the space.



126

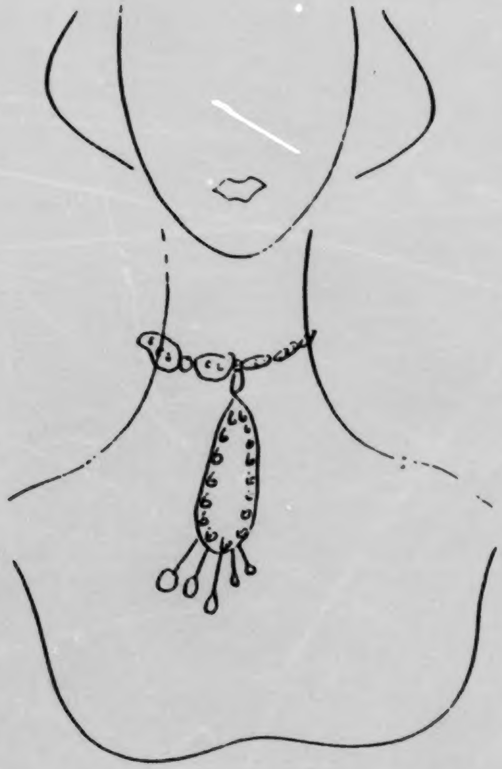
INTEGRATION/FITS SPACE: Yes

Although this piece breaks outside the bounds of the figure, it both fills and divides the space.



127

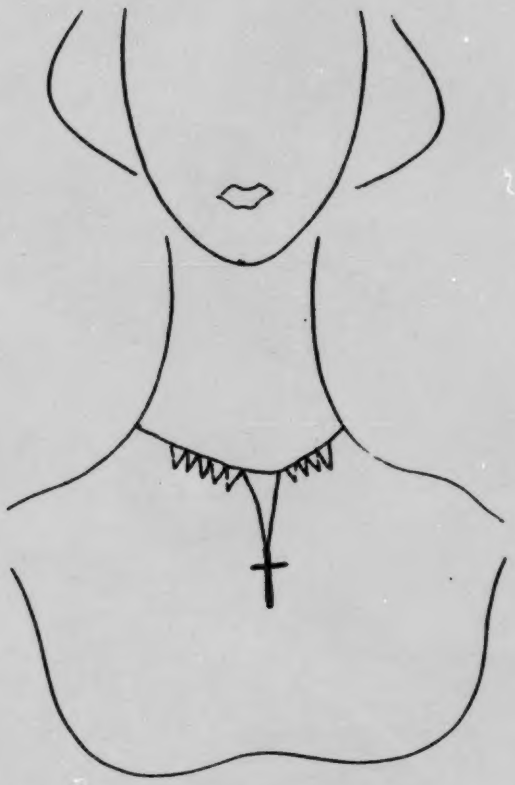
This piece hangs high, but it does seem to fulfill the demands of the format at least marginally.



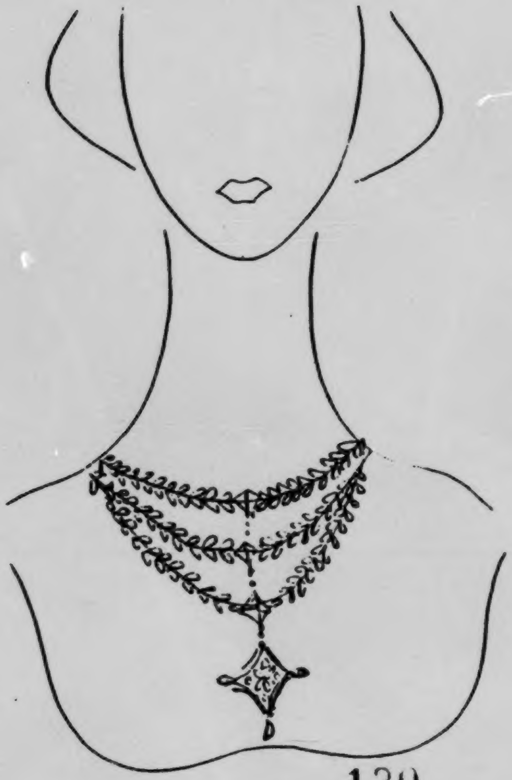
128

INTEGRATION/FITS SPACE: Yes

Marginal

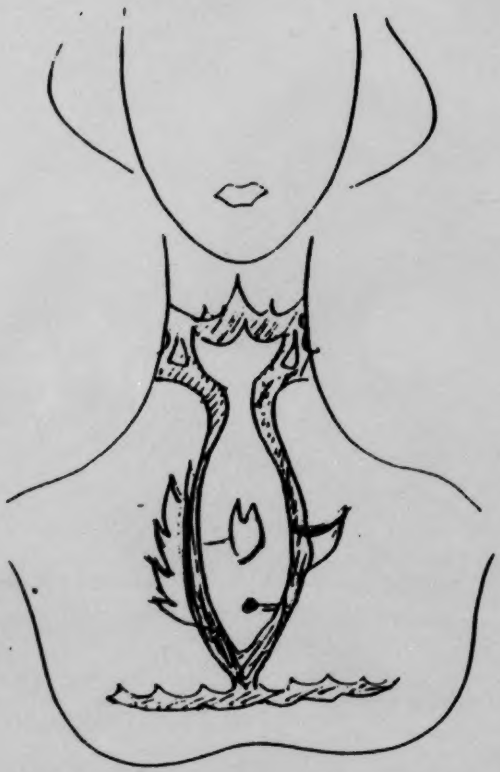


129

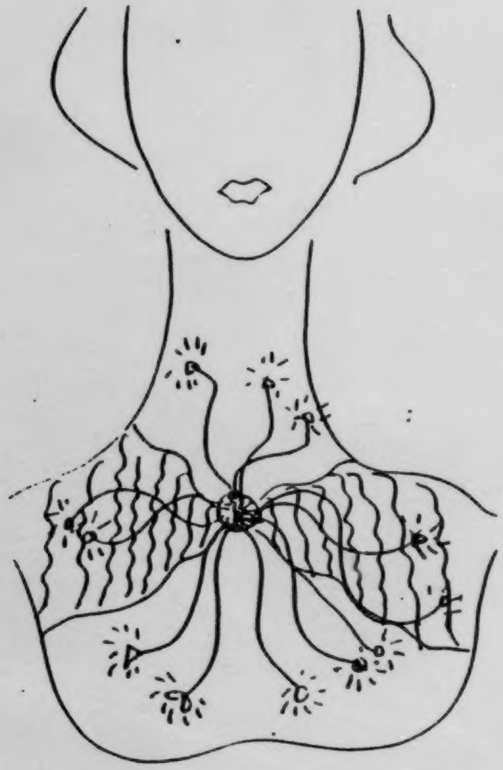


130

INTEGRATION/FITS SPACE: Yes

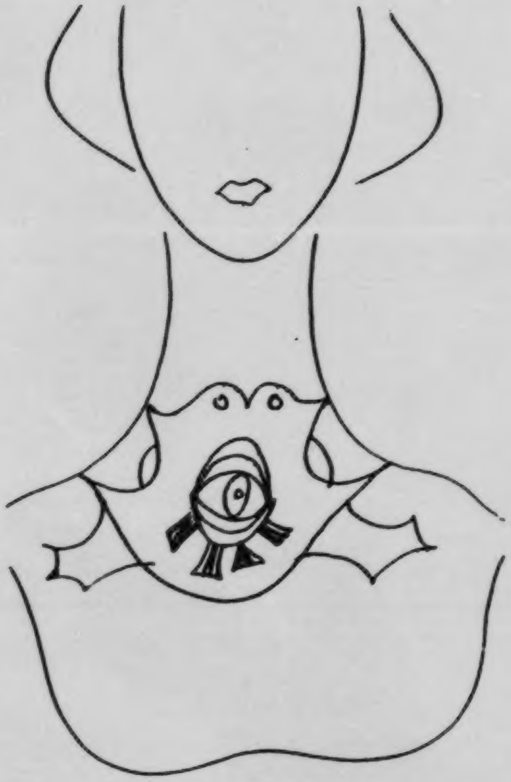


131

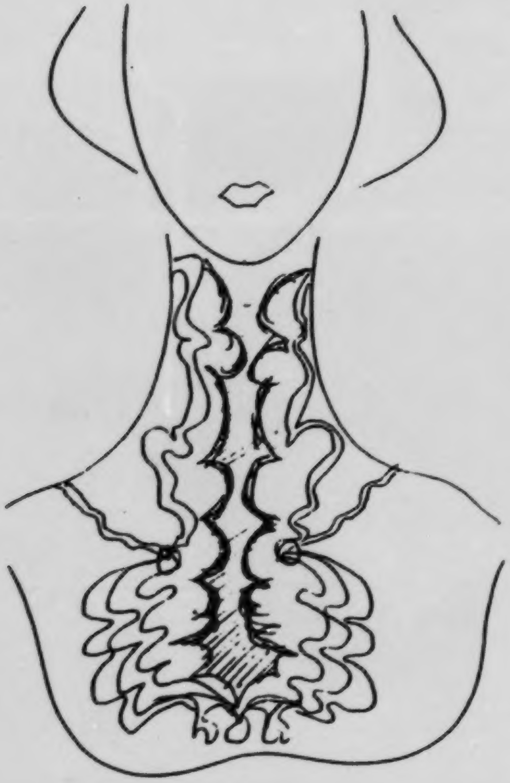


132

INTEGRATION/FITS SPACE: Yes

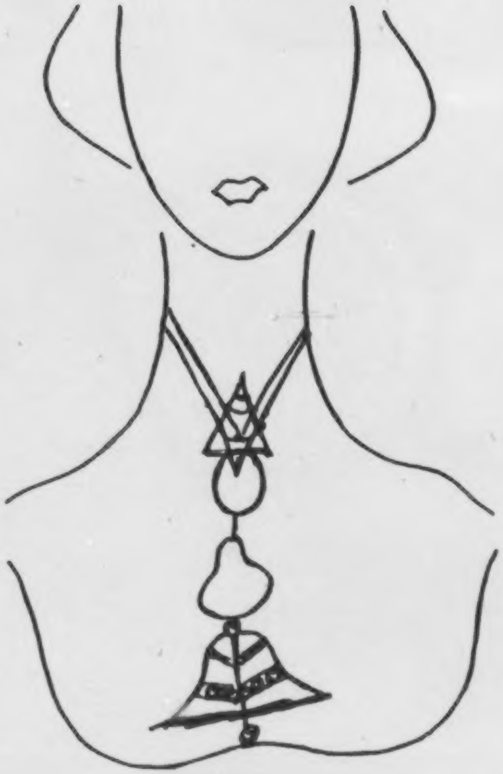


133

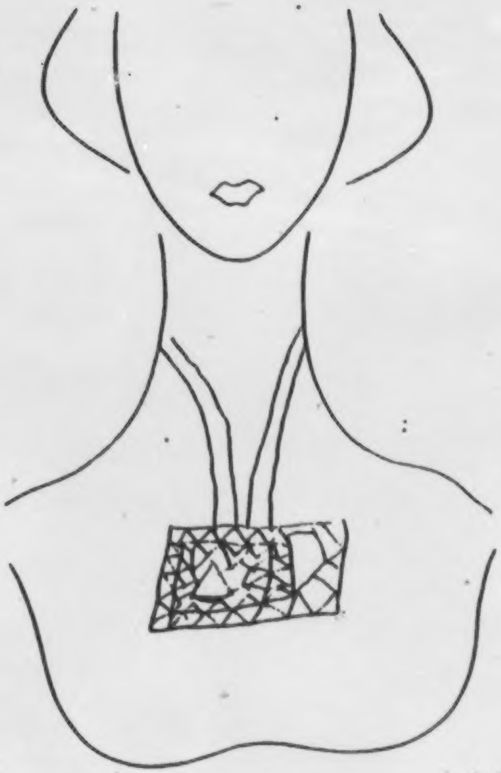


134

INTEGRATION/FITS SPACE: Yes

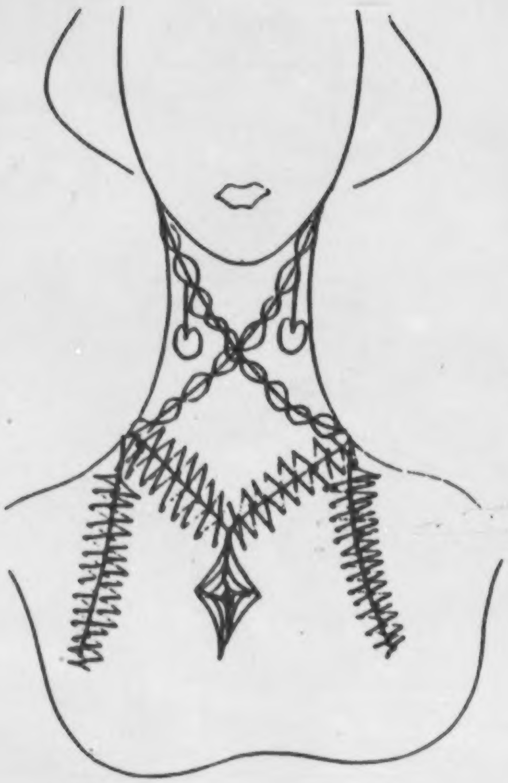


135

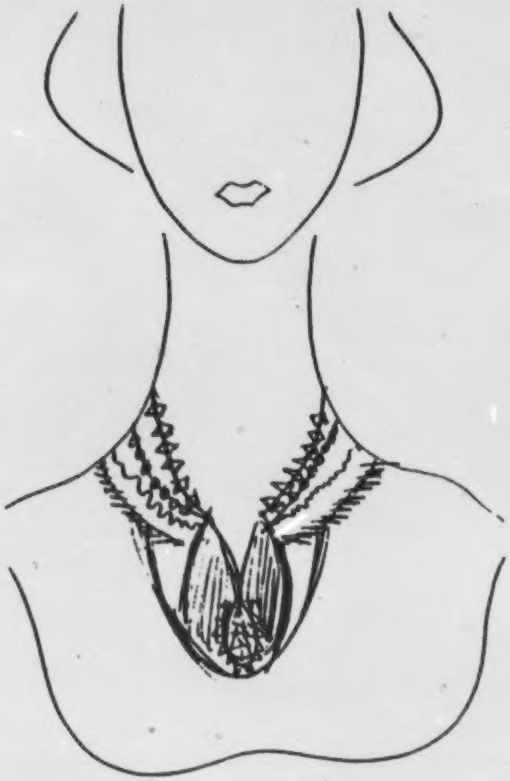


136

INTEGRATION/FITS SPACE: Yes

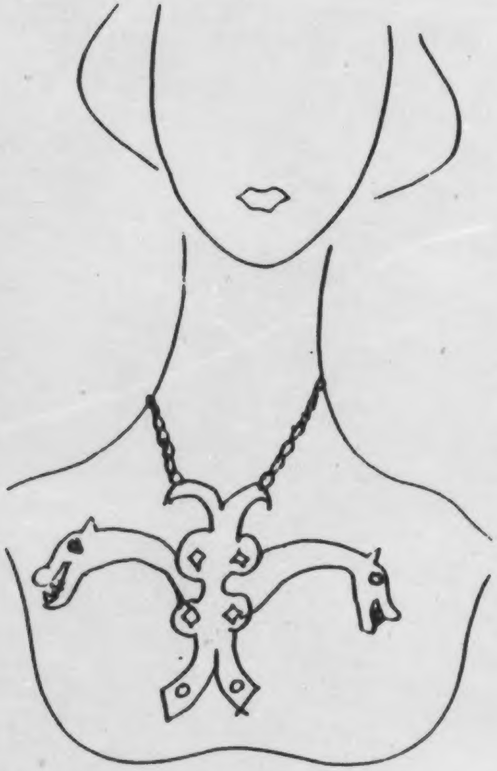


137

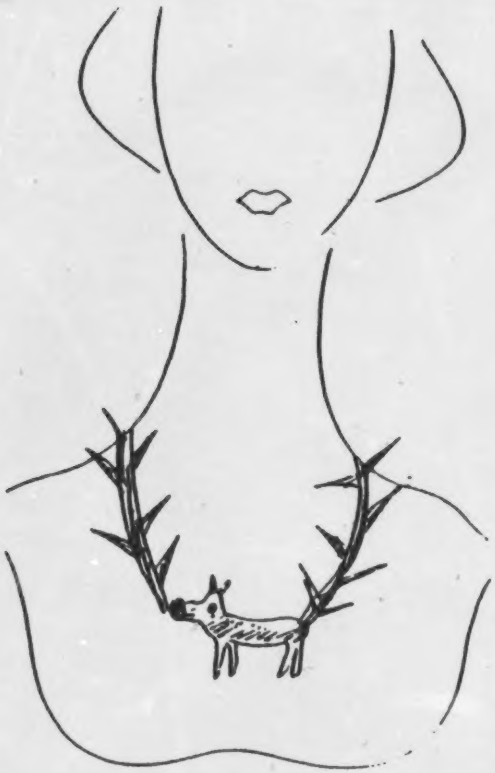


138

INTEGRATION/FITS SPACE: Yes

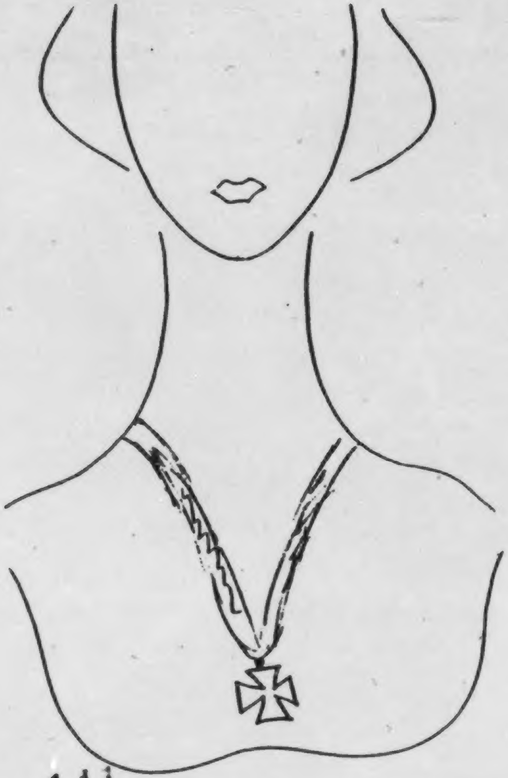


139

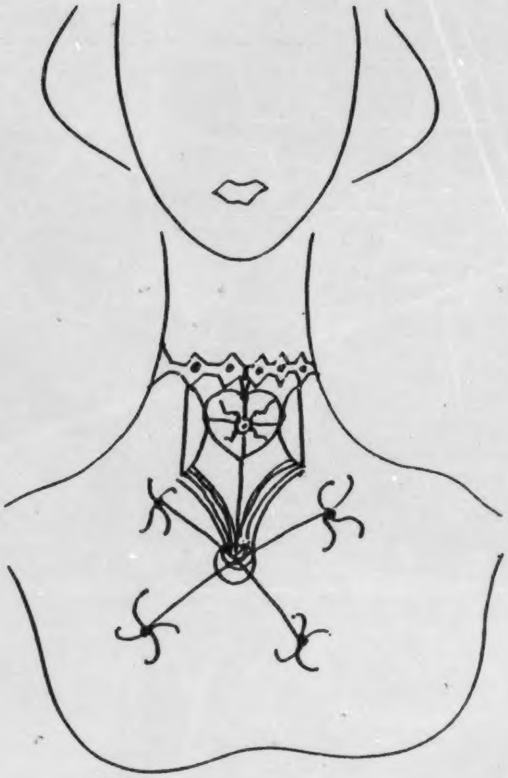


140

INTEGRATION/FITS SPACE: Yes

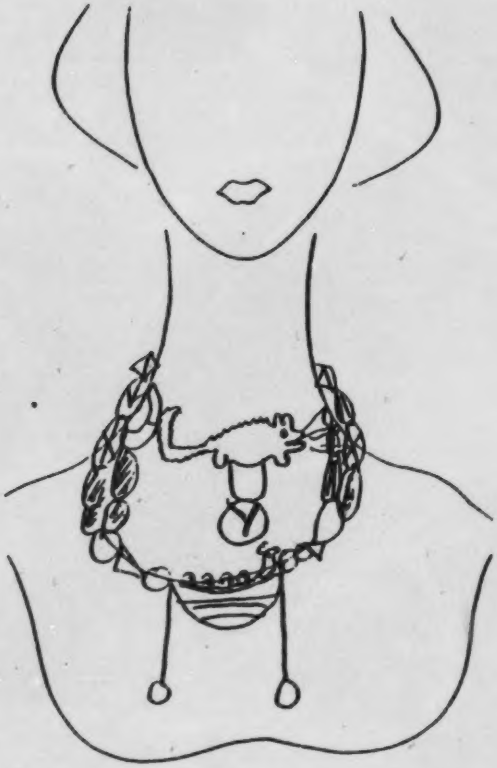


141



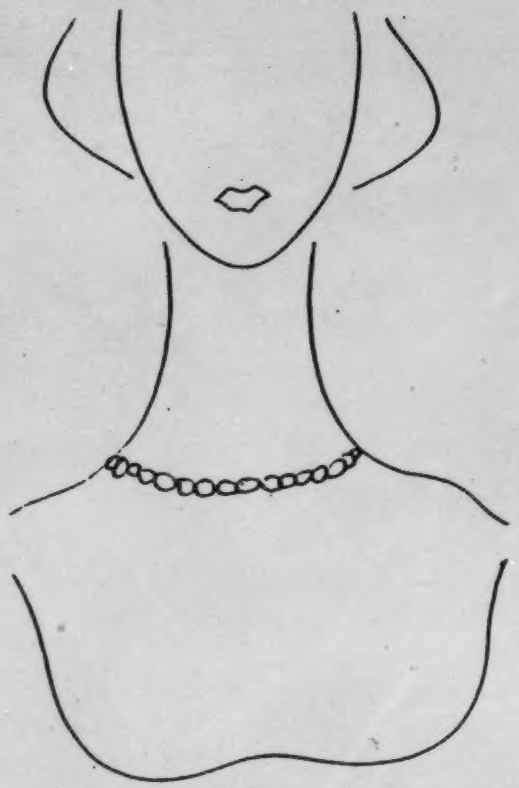
142

INTEGRATION/FITS SPACE: Yes



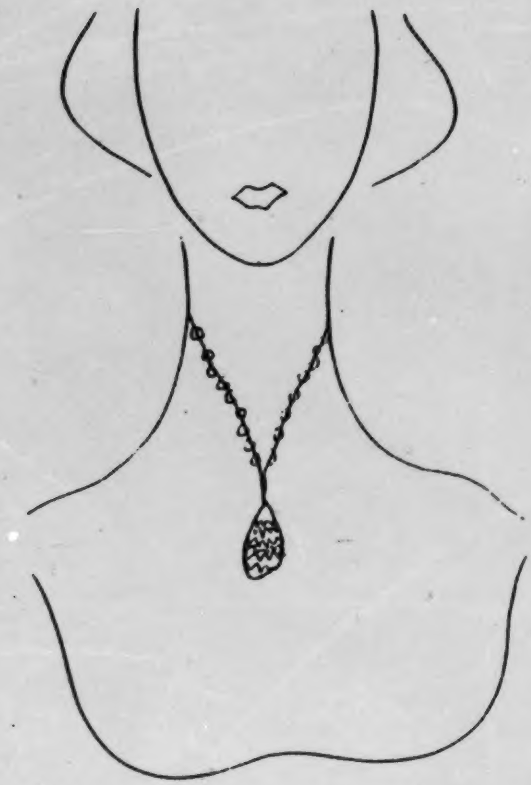
INTEGRATION/FITS SPACE: No

This piece does not use the available space enough; it is too high.



144

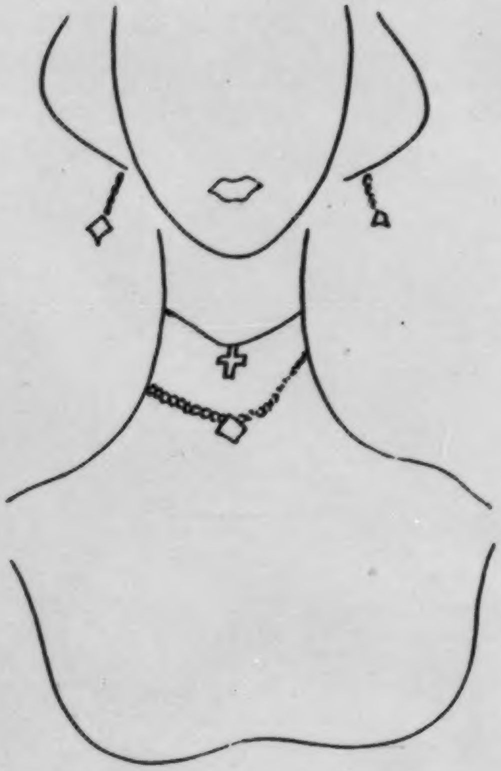
This design does not move out into the chest area enough.



145

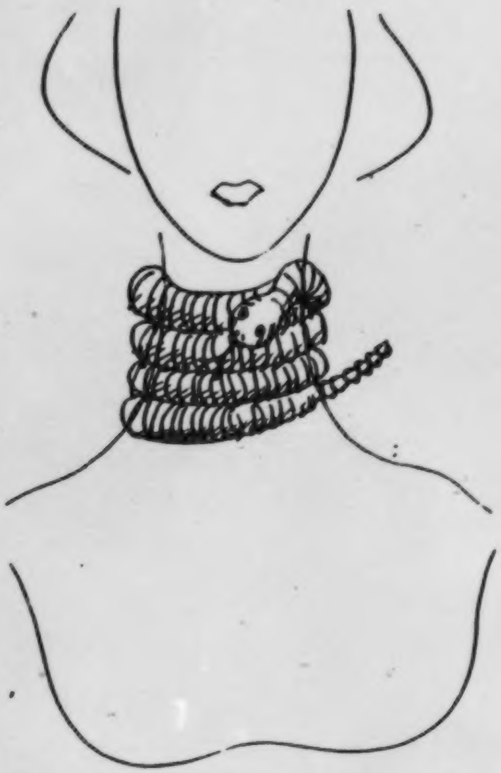
INTEGRATION/FITS SPACE: No

Most pieces not credited for Fits Space hang high on the neck, taking little or no account of the large upper chest area.



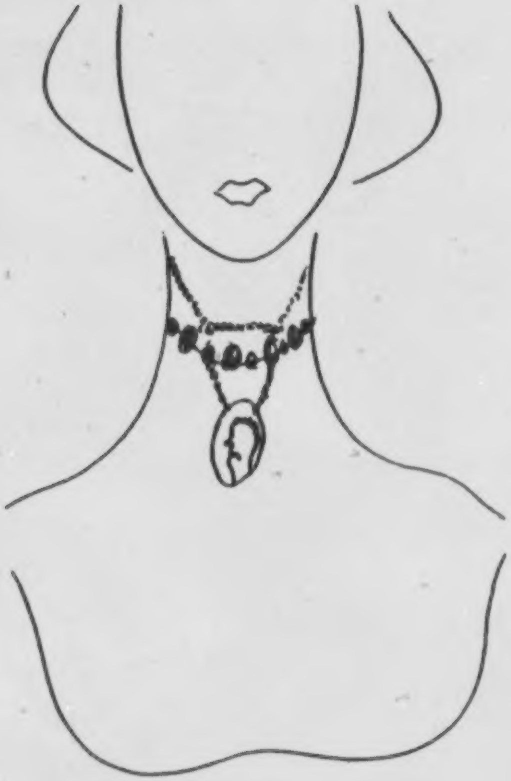
146

This piece comes close to working and might have been credited had the tail hung down into the chest area.

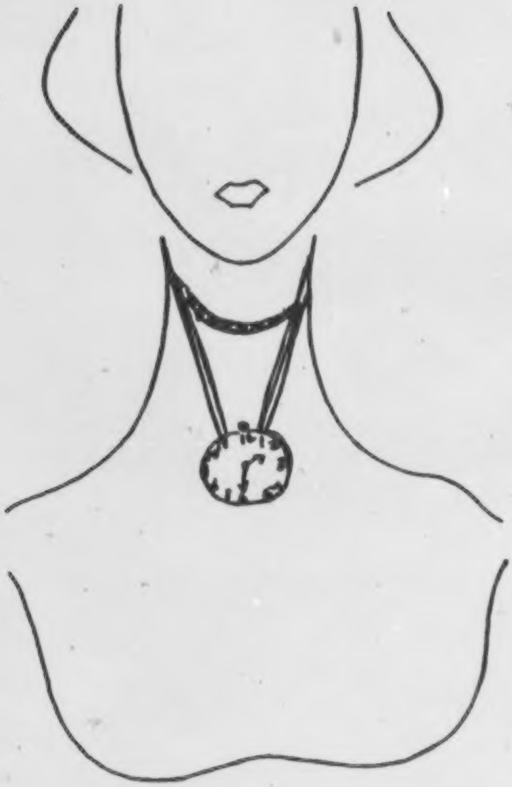


147

INTEGRATION/FITS SPACE: No

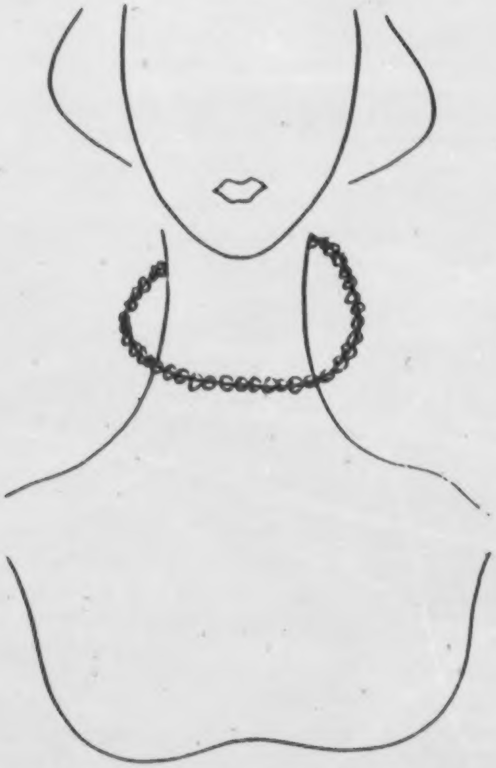


148

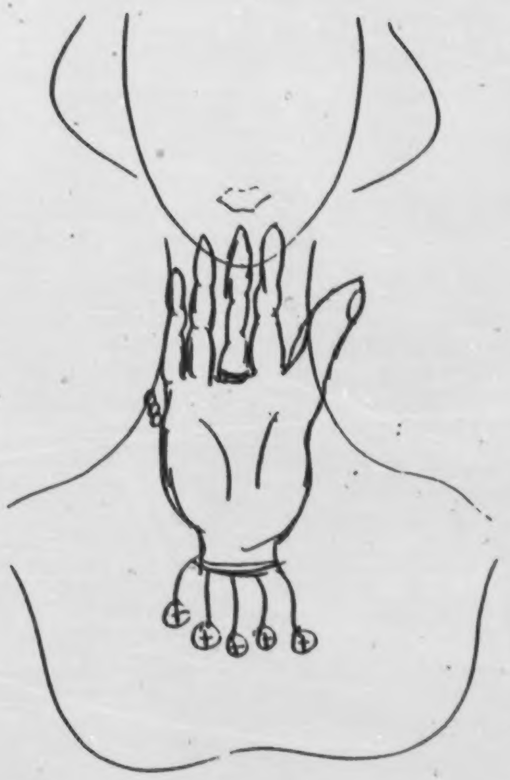


149

INTEGRATION/FITS SPACE: No

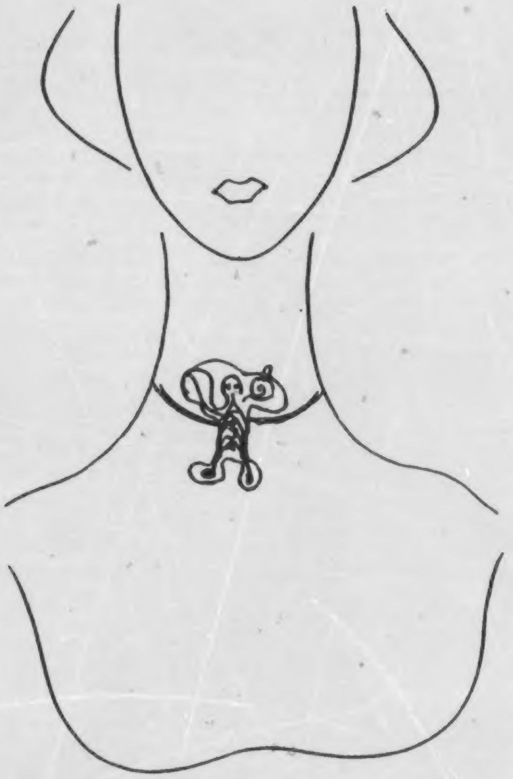


150

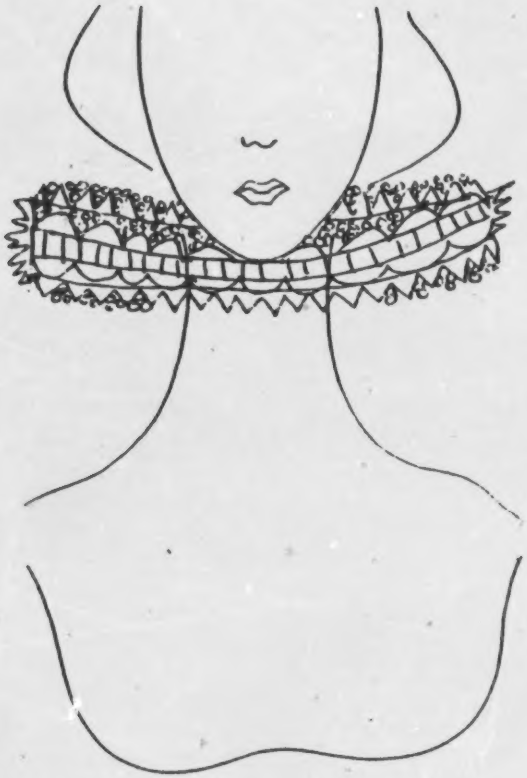


151

INTEGRATION/FITS SPACE: No

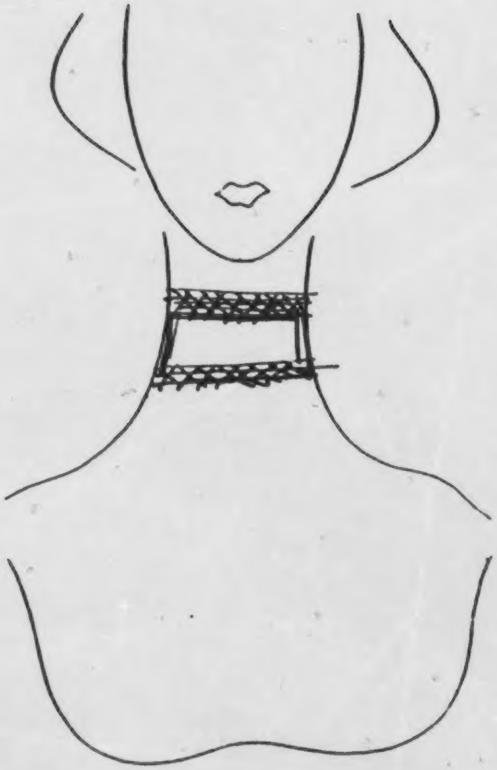


152

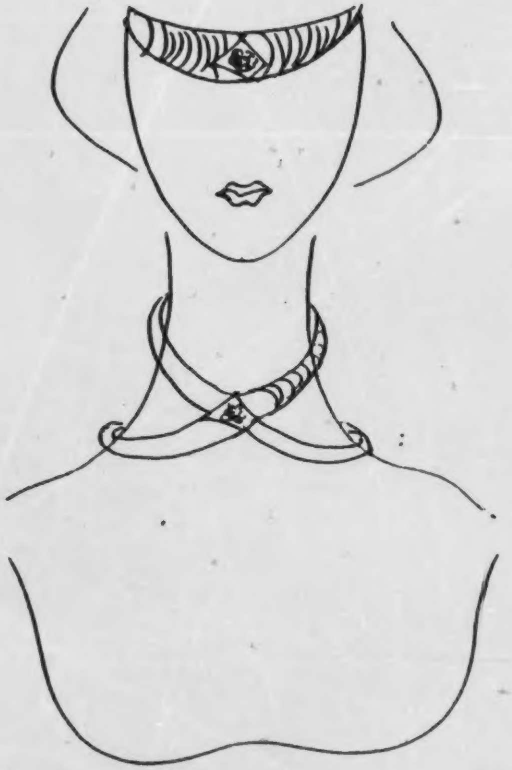


153

INTEGRATION/FITS SPACE: No



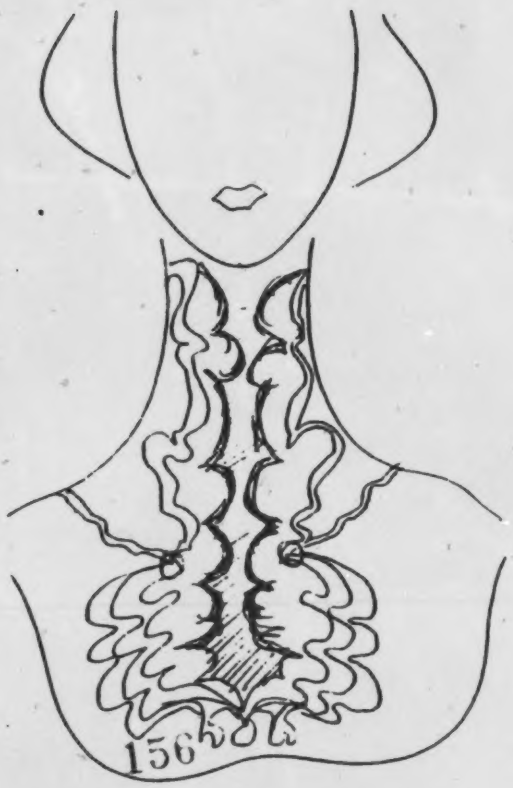
154



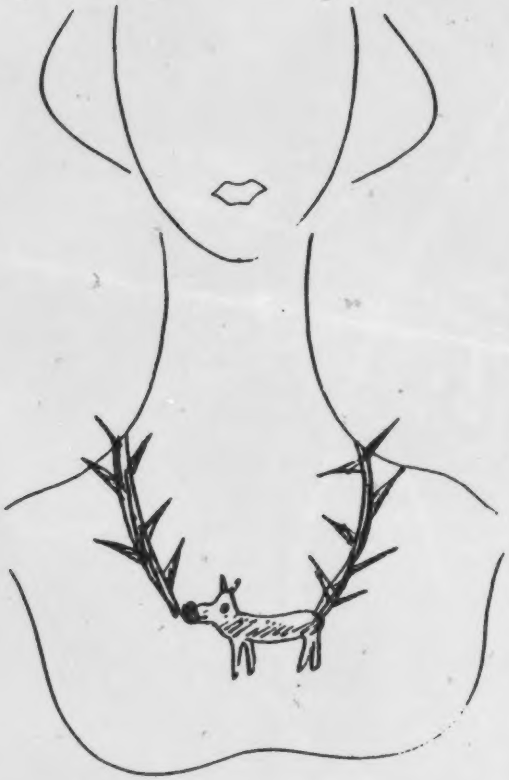
155

IMAGINATION/UNUSUAL OBJECT: Yes

This design contains unusual shapes.

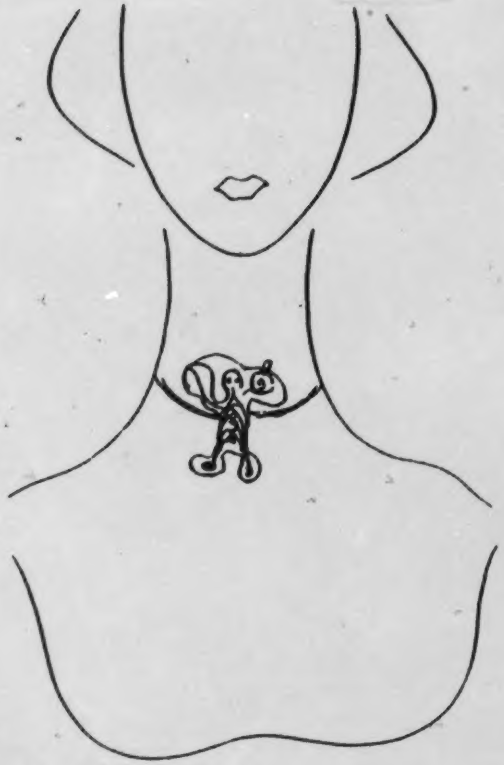


The heavy spiked forms are unusual.



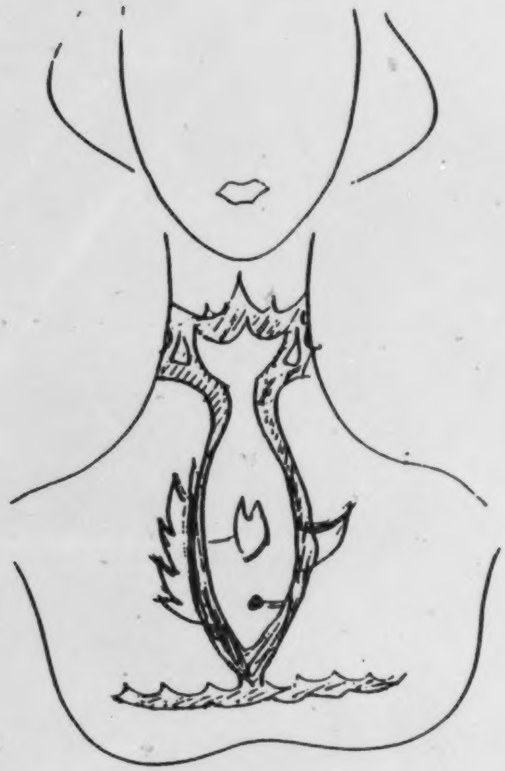
IMAGINATION/UNUSUAL OBJECT: Yes

The figure in this piece represents the minimal level for Unusual Object.



158

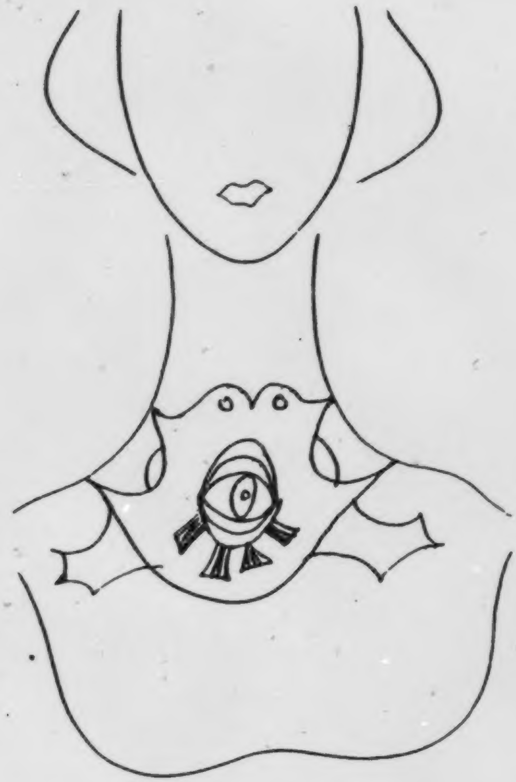
The use of water as an object makes this design unusual.



159

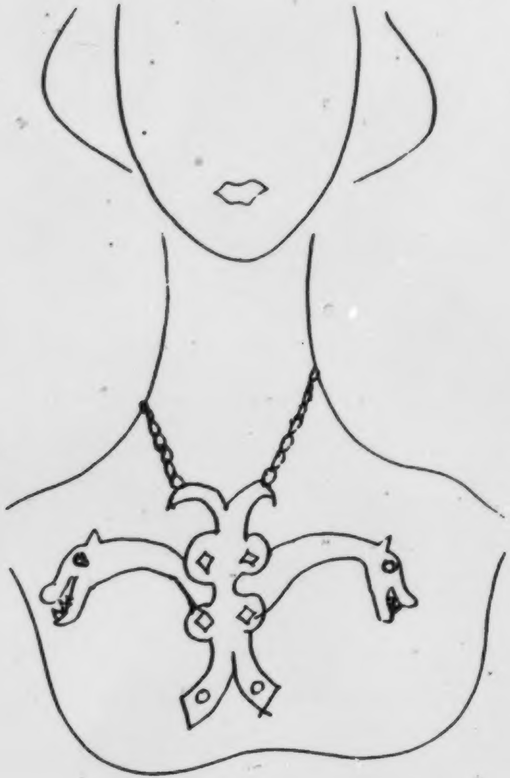
IMAGINATION/UNUSUAL OBJECT: Yes

The overall shape of this design pushes this example into the Unusual Object category.



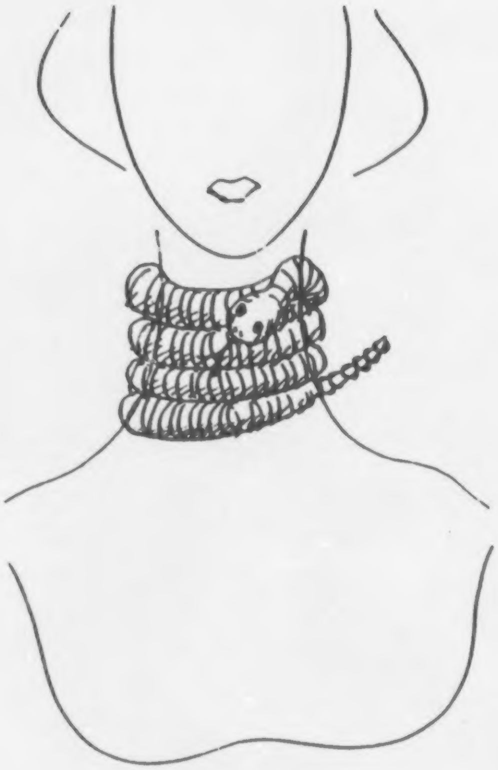
160

Animals such as these may not be unusual on jewelry found in other cultures, but they are unusual in the American context.

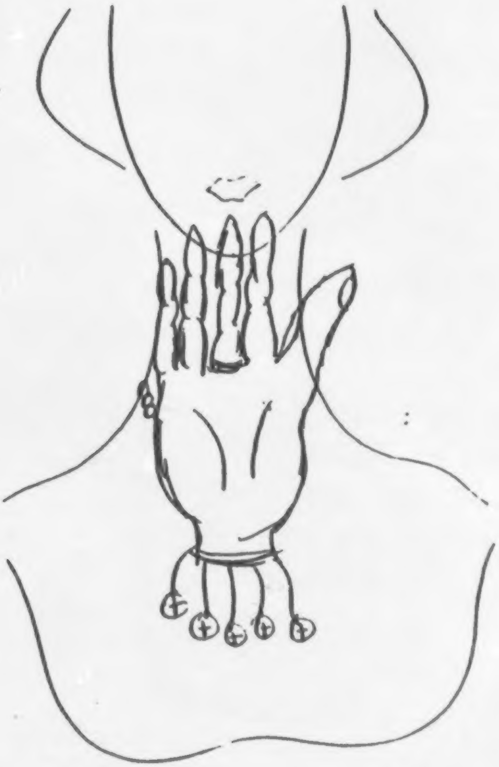


161

IMAGINATION/UNUSUAL OBJECT: Yes

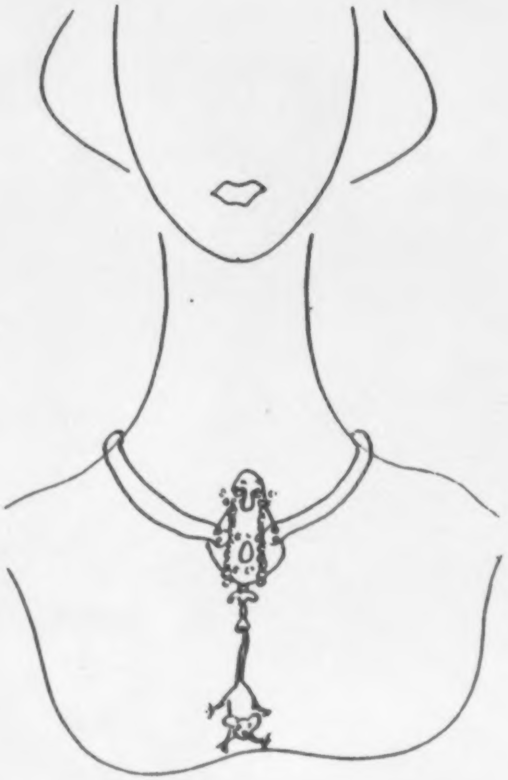


162

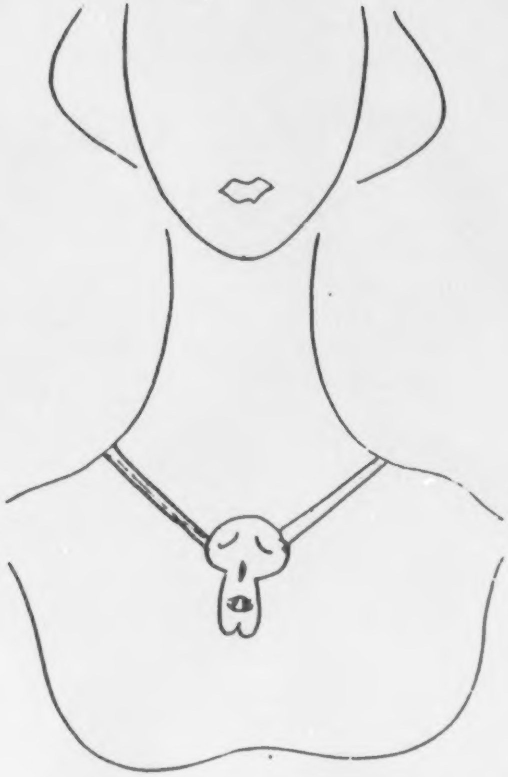


163

IMAGINATION/UNUSUAL OBJECT: Yes



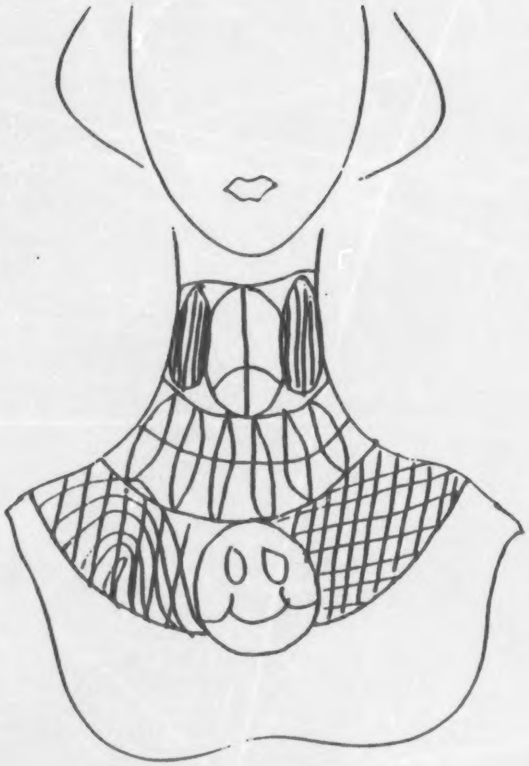
164



165

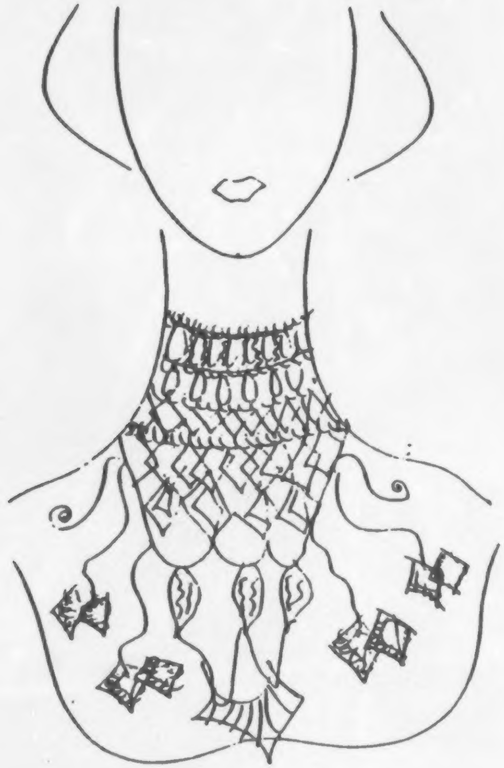
IMAGINATION/UNUSUAL OBJECT: No

The objects used in this piece are conventional.



166

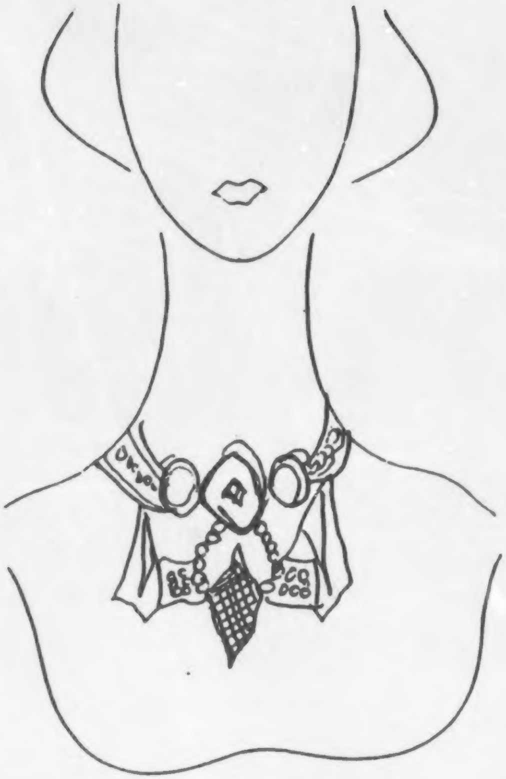
Here again, the parts are ordinary.



167

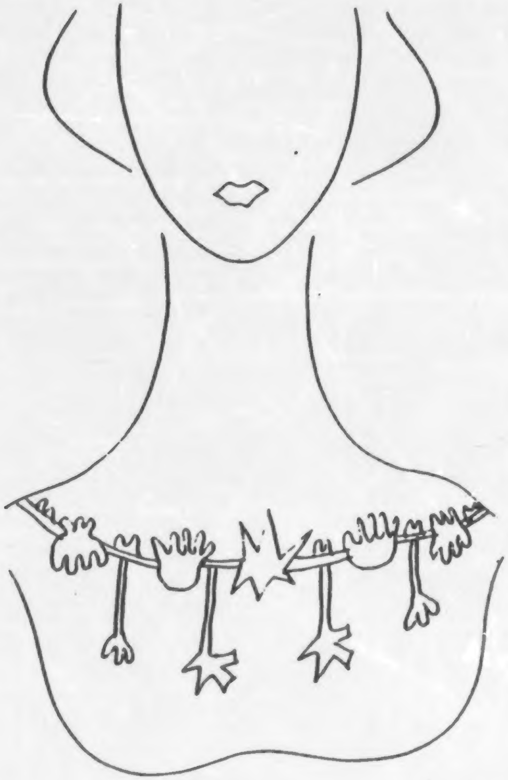
IMAGINATION/UNUSUAL OBJECT: No

The shapes themselves are not unusual.



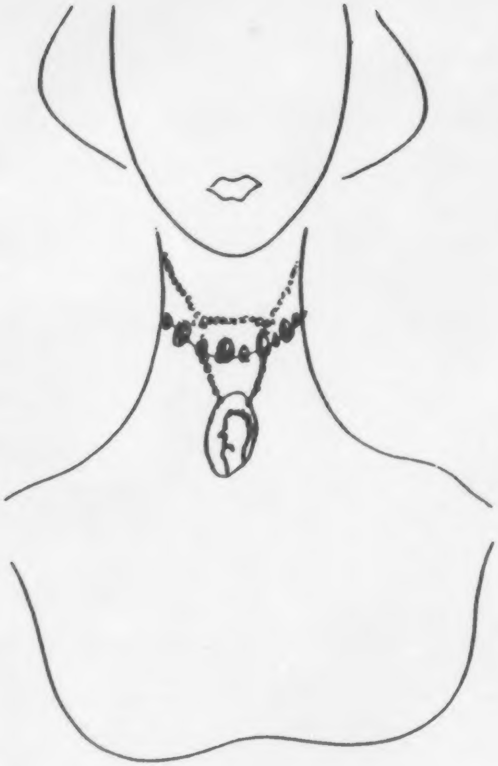
168

The parts of this necklace are not unusual enough for Unusual Objects. Geometric shapes are not unusual.

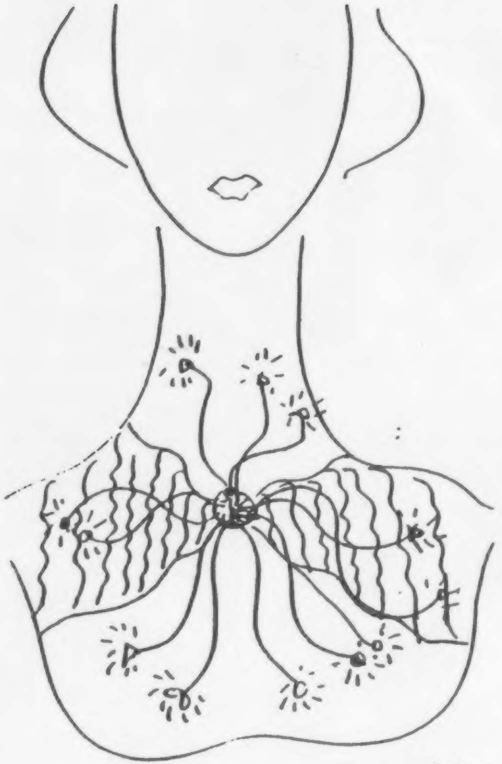


169

IMAGINATION/UNUSUAL OBJECTS: No

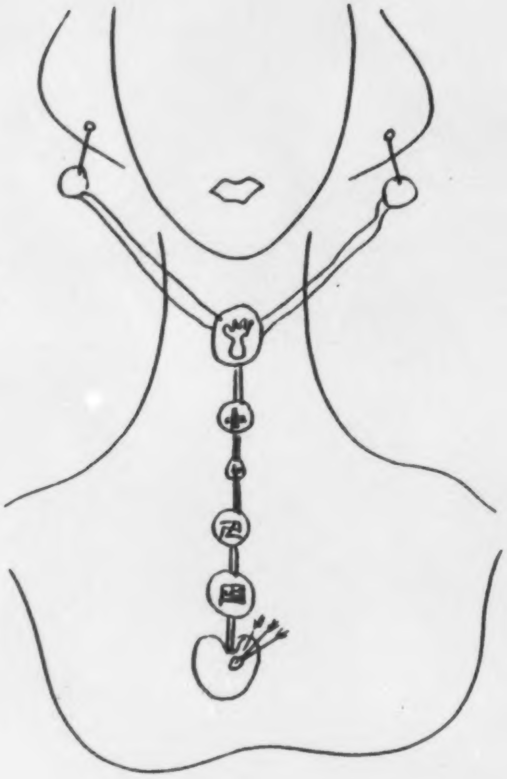


170

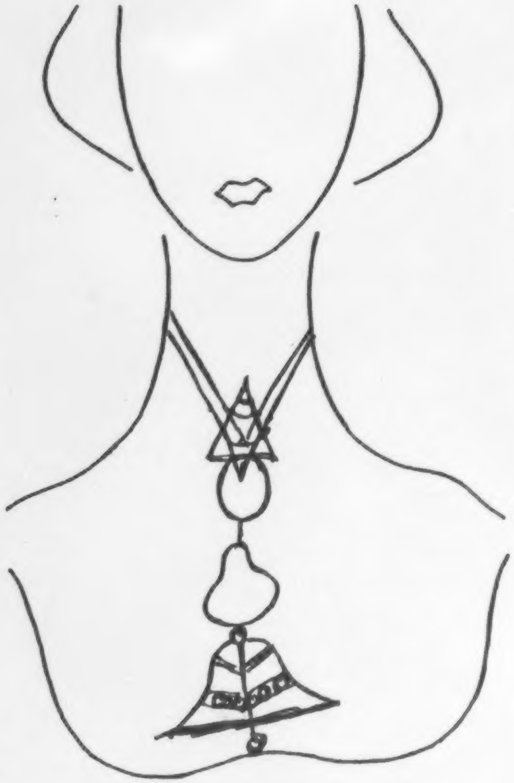


171

IMAGINATION/UNUSUAL OBJECT: No

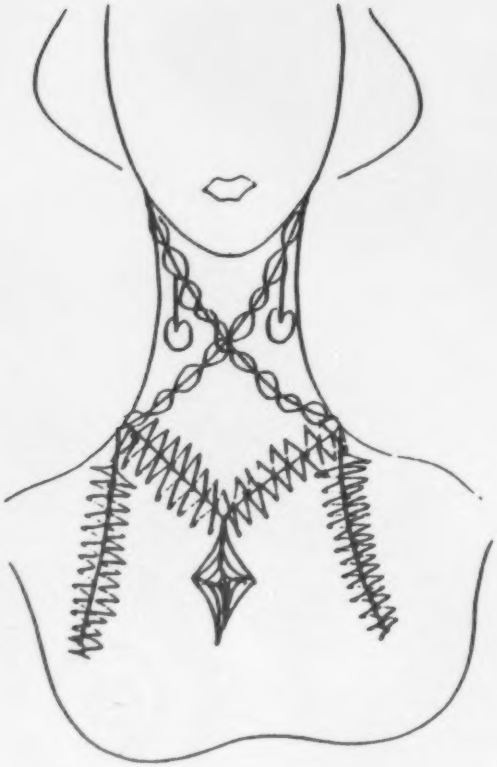


172

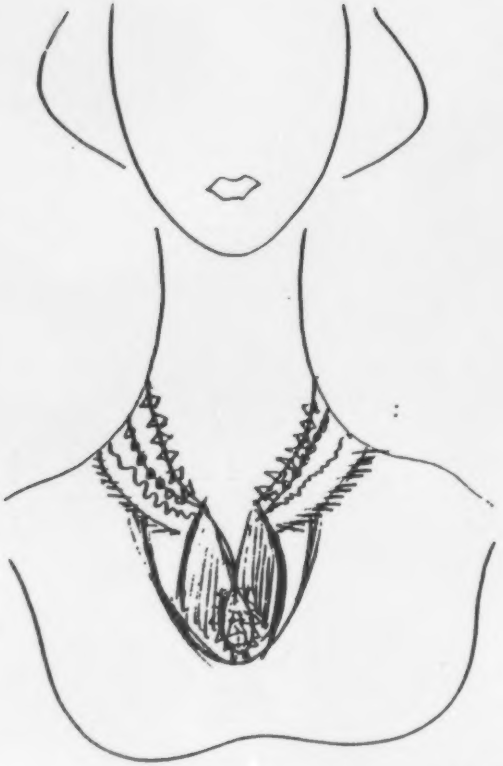


173

IMAGINATION/UNUSUAL OBJECT: No

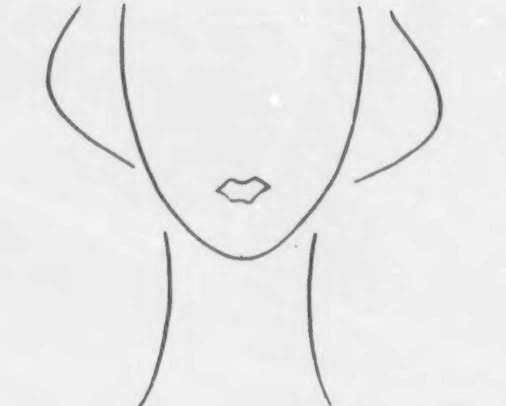


174

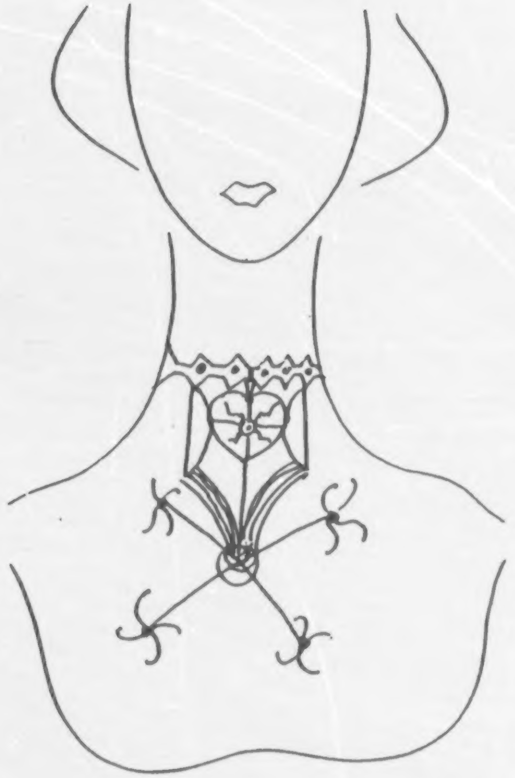


175

IMAGINATION/UNUSUAL OBJECT: No



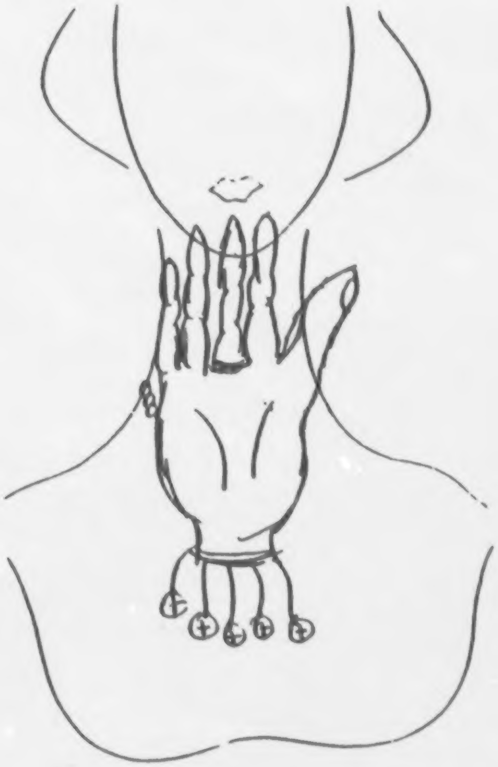
176



177

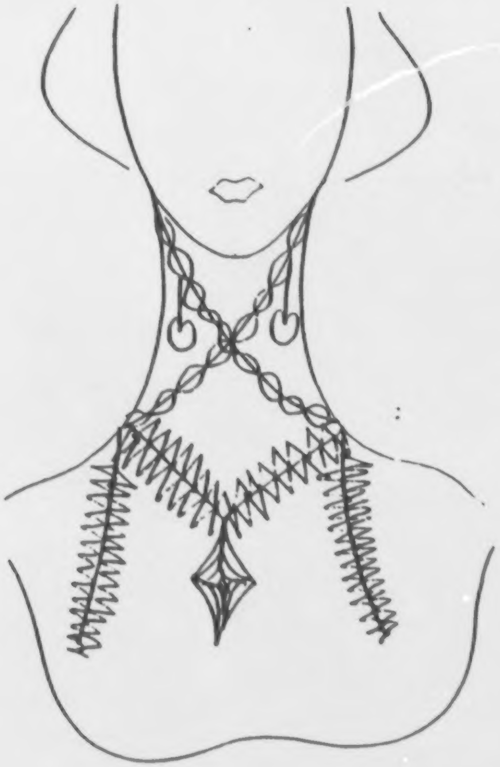
IMAGINATION/NOVEL COMBINATION: Yes

The bells on the hand are unique in this example.



178

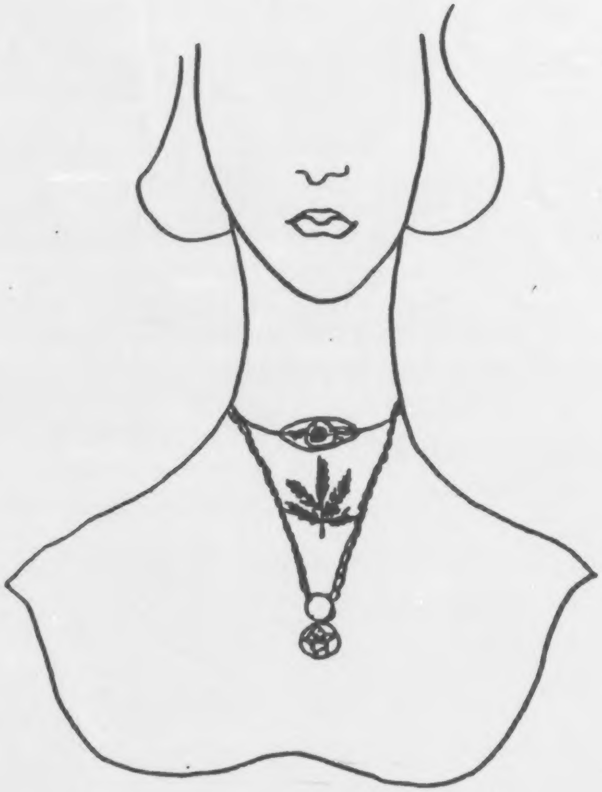
Minimal level of design showing Novel Combination.



179

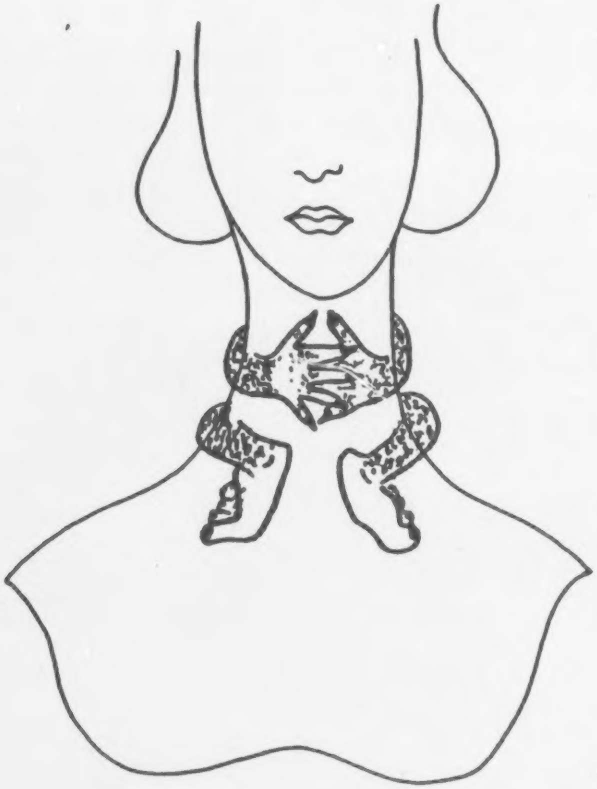
IMAGINATION/NOVEL COMBINATION: Yes

Bloodshot eye and marijuana plant develop a novel theme.



130

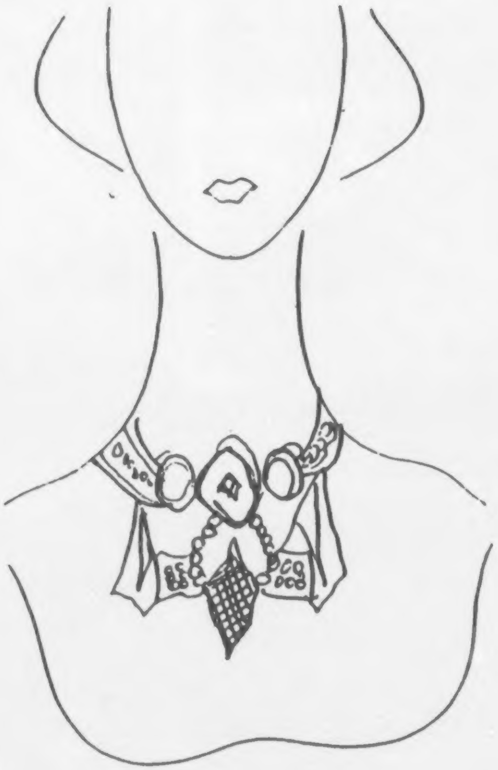
This piece presents Novel Combination for the way it is presented on the neck.



181

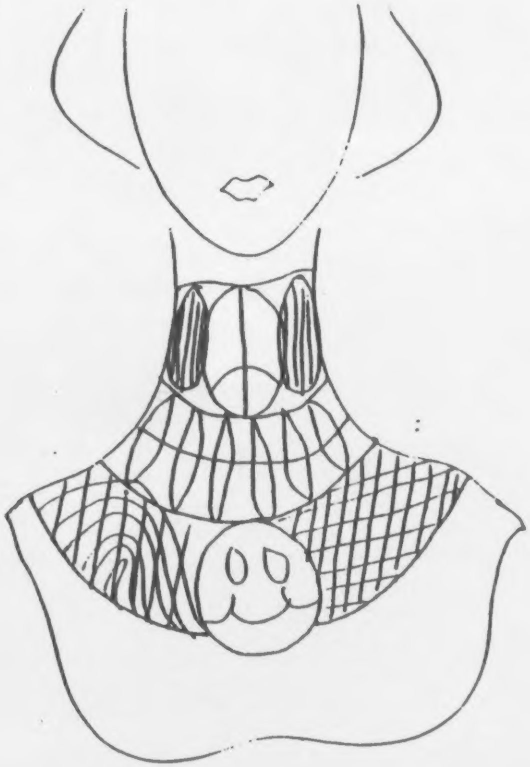
IMAGINATION/NOVEL COMBINATION: Yes

The elements are somewhat conventional, but they have been combined in a novel manner.



182

Although this piece contains conventional elements, they are combined in a unique manner.

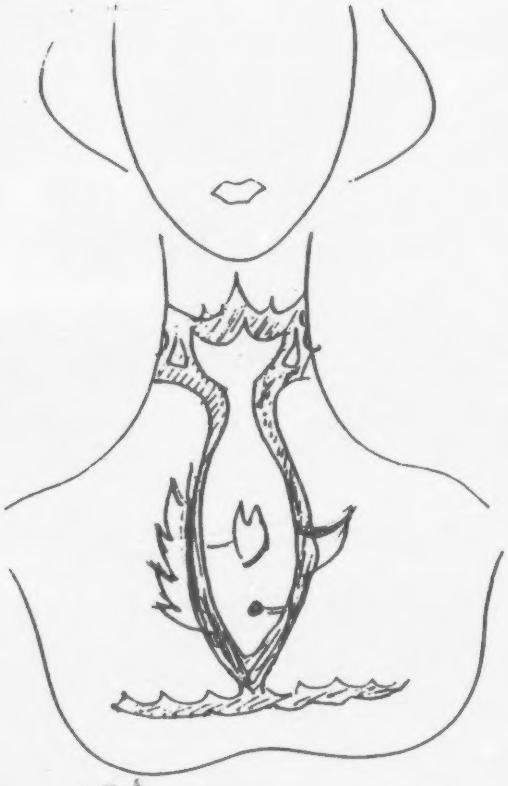


183

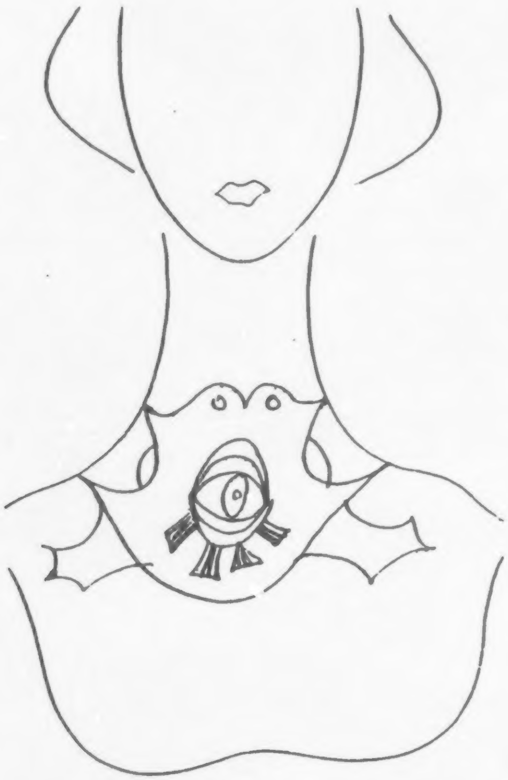
IMAGINATION/NOVEL COMBINATION: Yes

It is the mounting for the fish and the water that make this one Novel Combination.

It is the relation of the interior (the eye) to the exterior shapes that makes this piece Novel Combination--Minimal level.

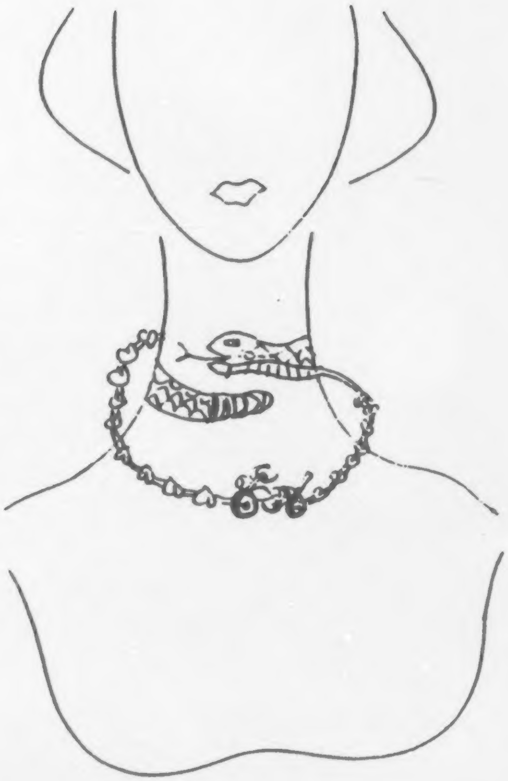


184

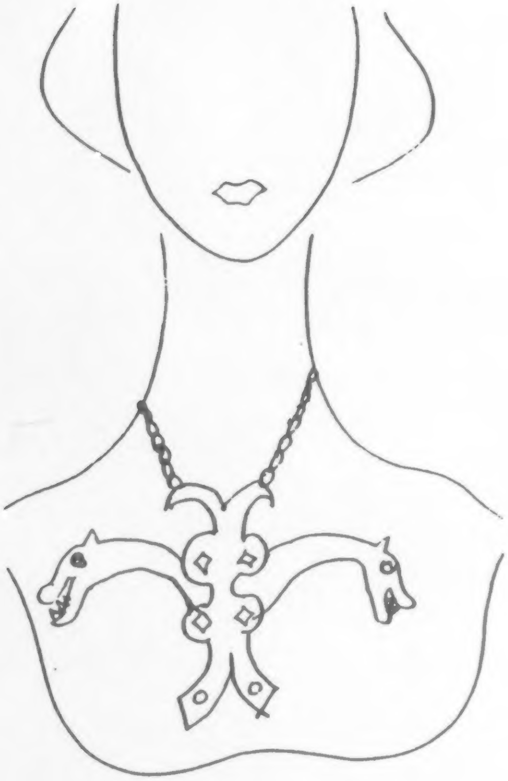


185

IMAGINATION/NOVEL COMBINATION: Yes

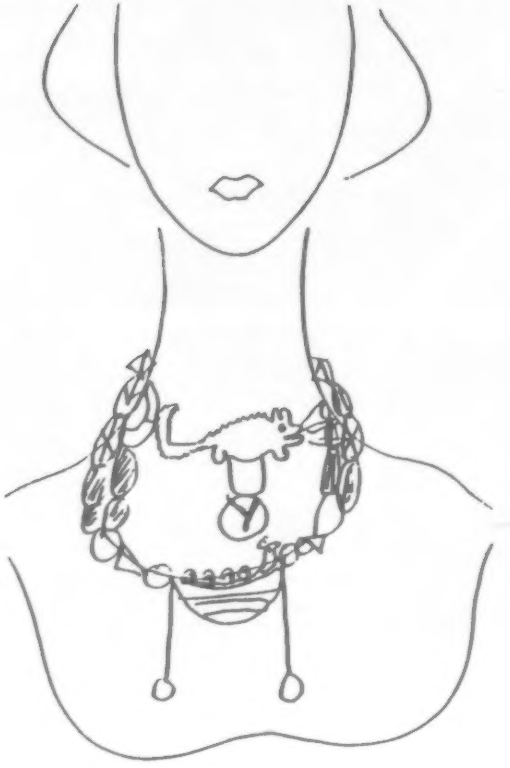


186

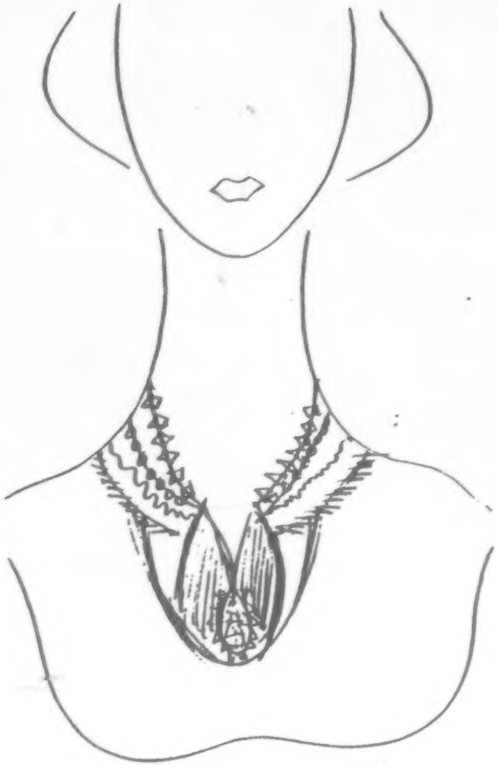


187

IMAGINATION/NOVEL COMBINATION: Yes

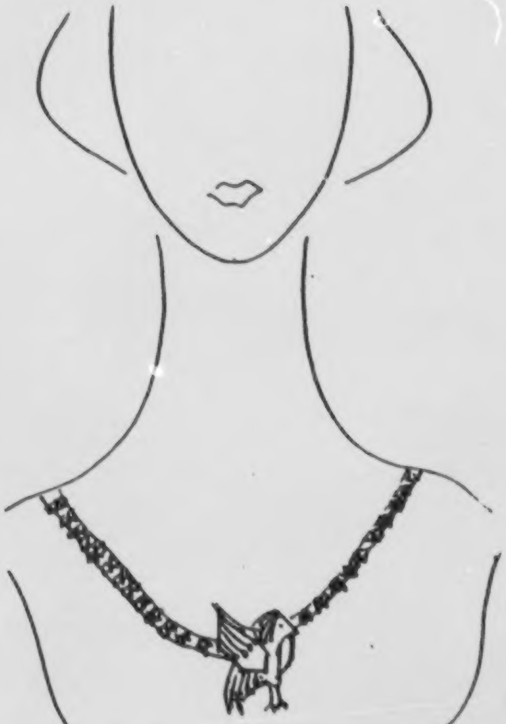


188

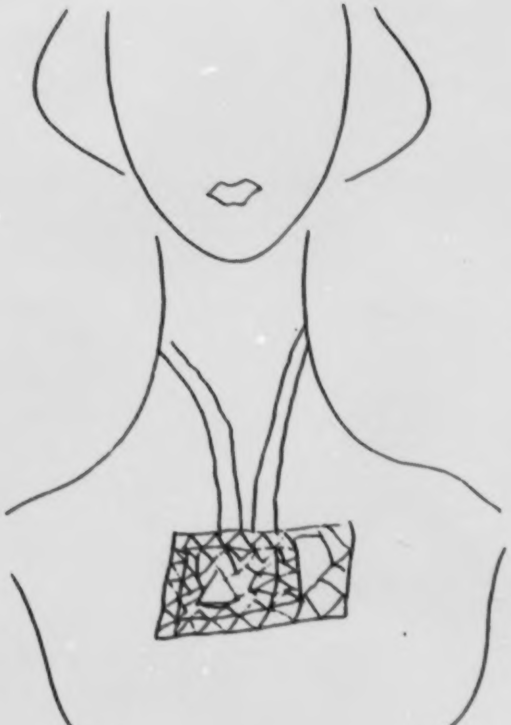


189

IMAGINATION/NOVEL COMBINATION: No

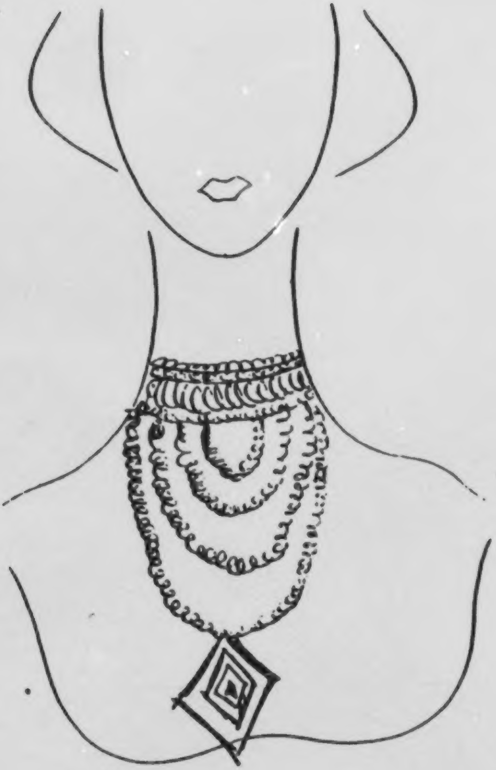


190

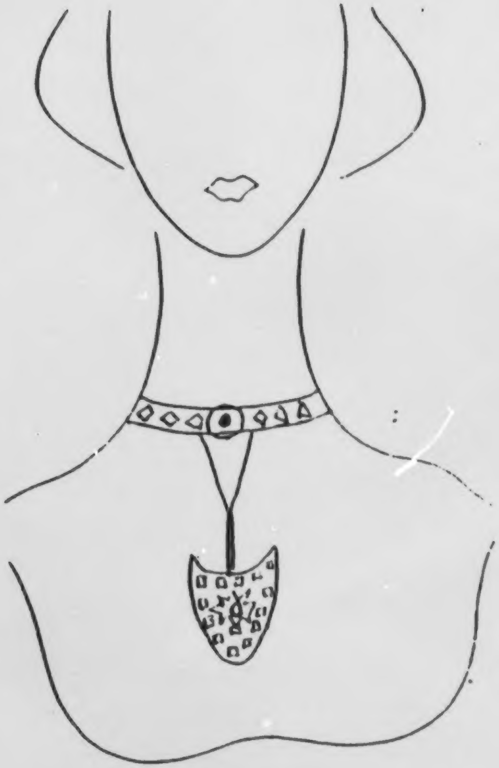


191

IMAGINATION/NOVEL COMBINATION: No

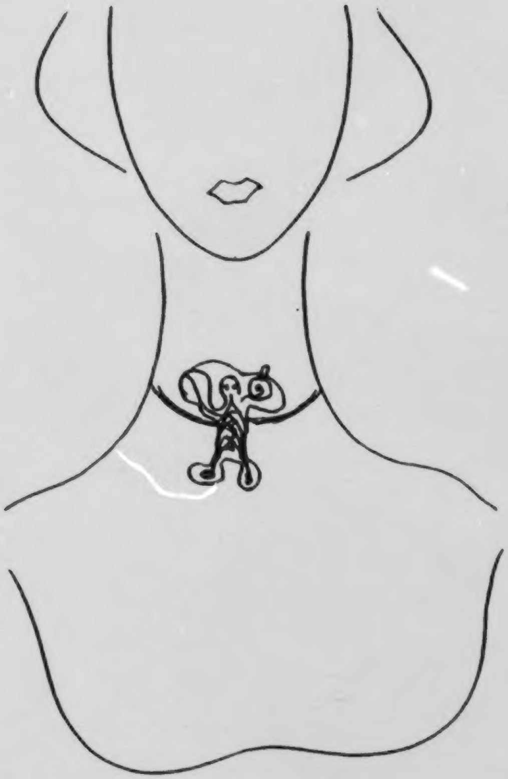


192

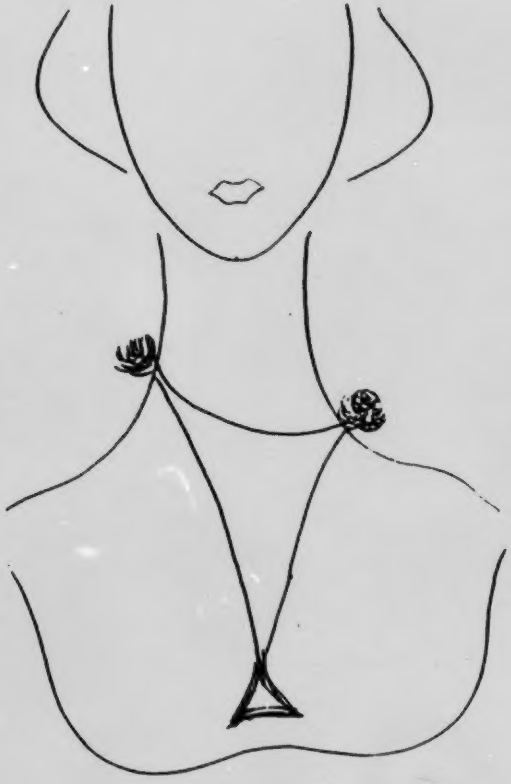


193

IMAGINATION/NOVEL COMBINATION: No

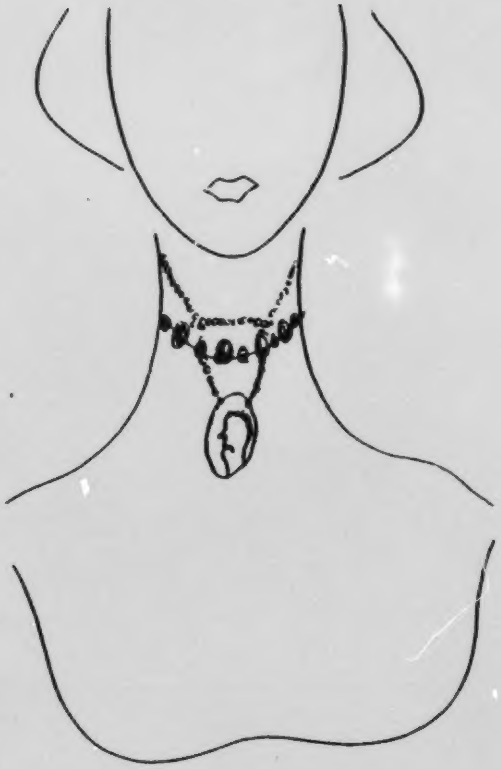


194

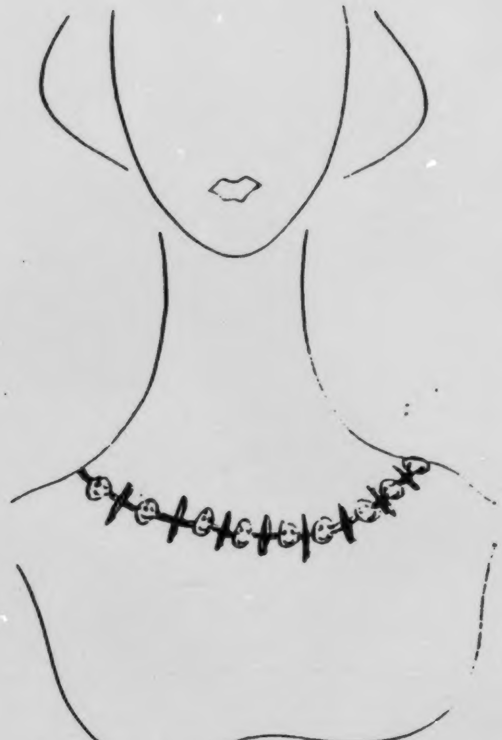


195

IMAGINATION/NOVEL COMBINATION: No



196



197

1. In the boxes on the next page, make 6 quick sketches of ideas for paintings you might like to make if you had time. Try to make each sketch very different from the others. Don't worry too much about how your sketches look, because it is more important to show ideas.

PLEASE CONTINUE ON THE NEXT PAGE

1. (Continued)

DOCUMENTATION PAGE

NAEP Number: R302006-62A-123

Objective: PRODUCE WORKS OF ART

Subobjective: Express visual ideas fluently.

Exercise Type: Open-Ended

Overlap:	9	13	17
1978-79 Package-Exercise:	11-1	13-1*	13-1*
Total Time in Seconds:	478	460	456

Source Information:
None, no copyrighted materials were used with this exercise.

---

*At ages 13 and 17 the responses were made in a separate workbook rather than the regular exercise booklet.

SCORING GUIDE

Exercise Number R302006-62A-123

SIX SKETCHES

The six quick sketches are first evaluated for overall rateabilitiy and sensitivity, then each sketch is evaluated for scorability, content, elaboration, type of subject and characterization. Finally all sketches are evaluated as to whether or not they are different from each other. If there are sets of similar sketches among a respondent's sketches these are also recorded.

Rateability

0 = No response--drawing space is blank
1 = Rateable
7 = Stray or random marks
8 = Drew something other than the assigned task
9 = Wrote "I don't know"

Sensitivity

1 = Sensitive--respondent included self identifying information in the response and it cannot be used in any publication.
2 = Not sensitive--no respondent identifying information is included in the response which may be used in publications.

Scorability (each sketch)

0 = No Response--A blank box
1 = Scorable--A box with a sketch containing more than apparently random lines or marks

7 = Not Scorable--A box containing only apparently random, meaningless marks. A box that is "not scorable" shows no attempt to present an idea, or it shows only a mark caused by a slip of the pencil, or suggests rejection of the task by a crossed-out or scribbled-through box.

Definitions of Scoring Categories

Content

1 = Single Object: This refers to boxes containing such things as a single face, figure, rocket, eye, word, house, tree, animal, etc. Structural components and additional elements must remain inside or attached to the basic form of the object. To be scored as Single Object, there must be NO attempt to place the object in an environment or context or to place other related or unrelated objects and elements in the same box. For example, the addition of smoke from a chimney or leaves falling from a tree is enough to move a sketch out of the Single Object category.

2 = Two or More Objects: This category refers to objects in the same box that have no evident relation to one another and do not appear physically connected or visually related by means such as overlapping. This category will seldom be used since objects placed in the same box usually assume a thematic character. Randomly placed objects or size relationships that show a large inconsistency are useful indicators for Two or More Objects.

3 = Theme: Theme refers to the development of a sketch beyond Single Object or Two or More Objects. Themes may be achieved through spatially related or overlapping objects or elements, unified compositions, ideas, scenes, events or the use of ground lines or other techniques.

Elaboration

Elaboration is going beyond the basic structure and components of objects or shapes through the use of such things as contrast of light and dark, shading, highlights, shadows, tears, textures, patterns, motion, space, volume and elaborate details within basic structures.

Object

There are 14 categories, marked as 1 through 14. If a drawing has been classified as either a Single Object or Two or More Objects, then each object is categorized into 1 of the 14 categories. For a single object, only 1 of the 14 categories will be used. If there are two or more objects and the objects are in different categories, then each of the appropriate categories will be used.'

1 = Human Figure: This category includes full figures, anything beyond half a figure or the upper torso with head, arms and hands. It also includes such things as humanoids, monsters and robots.

2 = Human Head: This category is comprised of representations of heads, faces and masks.

3 = Human Body Part: This category includes such things as feet, hands, trunks, breasts or any other body part with the exception of the head.

4 = Animal or Animal Body Part: This category is extremely broad and includes all members of the animal kingdom (mammals, birds, fish, reptiles, amphibians, insects, imaginary animals and their parts) with the exception of humans.

5 = Plant or Plant Part, Flower, Tree: This category covers all of the plant world with the exception of fruit and vegetables, classified in the next category.

6 = Fruit, Vegetable: This category includes single pieces of fruit or vegetables or bunches of fruit or vegetables.

7 = Buildings, Architectural and Non-Vehicular Structures: This category refers to single buildings or major parts of them and to other structures, such as broadcast towers and playground equipment.

8 = Car, Truck, Land Vehicle: This category includes a bicycle, steamshovel, bulldozer, tank, bus, train or an imaginary vehicle.

9 = Airplane, Rocket, Other Flying Machine: This category includes representations of any actual or imaginary air-going machine.

10 = Boat, Ship, Submarine: This category includes any water-going vessel, imaginary or otherwise.

11 = Non-Objective Shape: This category comprises non-objective shapes, either geometric or free-form.

12 = Words, Labels, Letters, Statements, Symbols, Logos: This comprises all writing included in a box containing no other related representation or form. If the writing is a label for an object, however, it is NOT classified in this category regardless of whether the label is in or out of the picture frame.

13 = Miscellaneous: This category includes common items not categorized elsewhere, such as a toothbrush, pencil, chair, table, book, cigarette, jewelry, musical instrument clothing, shoe, stop sign, sun, star, TV or painting.

14 = Ambiguous, Unidentifiable, Unclassifiable: This category includes all items NOT classified under any other category.

Theme

If the drawing has previously been classified under Content as "3 = Theme," then only 1 of the 14 Theme categories should be scored. If the picture appears to have more than one theme, score only for the major theme.

1 = Landscape, Skyscape: This broad category includes depictions of such things as mountains, gardens, deserts, forests, roads and railroad tracks. It also includes things generally found in landscape settings such as single buildings that seem to be in open or ambiguous, rather than urban, areas. The urban areas are classified under Cityscape. The Skyscape portion of the category classifies representations of clouds, sun, moon, stars and planets. It is intended that the Skyscape category be used if other categories do not apply. For example, if seascapes or cityscapes are shown with very low horizon lines so the sky portion covers most of the box, the sketch is still classified under the other categories.

Aspects of other theme categories such as Fantasy, Historical, Science Fiction, Holiday and Sports may take place in landscape settings. In these cases, the other categories take precedence over the landscape category.

2 = Cityscape: This category includes such things as city skylines, groups of urban buildings and rows of houses along a street.

3 = Seascape: This category includes such things as shorelines where the water predominates, the sea with a lighthouse, and boats on the water only when seascape elements predominate--i.e., sun, seagulls, fish, waves, etc.

4 = Animals: This category includes drawings of animals, birds, insects, fish, etc., in natural settings, or can include drawings of multiple animals, birds, etc., in natural settings. This category is to be used only if there is no other more specific one that fits.

5 = Religious, Historical, Mythological: This category includes drawings of events, real or imagined, such as the Crucifixion, Washington crossing the Delaware, the fall of Icarus, scenes from well-known fairy tales, plays or stories. The essential factor is that the subject matter be related to tradition and convention. If the drawing is not obviously a member of this category, the theme should be recorded in the next most reasonable category, such as category 9--Human Figure (in general settings).

6 = Fantasy, Science Fiction, Surrealism, Imaginary: This broad category classifies unique and unusual juxtapositions of images, imagined events and objects, dream-like representations, and fantasized material. Included are such things as an airplane being cut by a giant saw, an enormous hand clawing the country side, space battles and nightmares. Sketches containing the subject matter of other categories such as Landscapes or Cityscapes, but with a fanciful, surrealistic or imaginary element, should be placed in the Fantasy category.

7 = Domestic, Genre, Holiday: This category includes indoor and outdoor scenes of people and domestic animals (either animals with people or just people) doing ordinary things, such as at work, unstructured play, picnics, camping and driving a vehicle. Individual sports (fishing, skiing), structured sports and team or contact sports do NOT belong in this category. They should be recorded as Sports. If the activity is ambiguous, record the theme as the more general Human Figure.

8 = Sports: This category refers to depictions of organized, conventional games and activities such as tennis, football, horse racing, golf, fishing, track, etc. Excluded are activities such as horseback riding, boating, swimming, archery, skateboarding and indoor parlor games that are classified in the previous category (Domestic, Genre).

9 = Human Figure, Human Body Parts: This category is general and to be used if there is no more specific category that fits. It includes single human figures in settings and multiple figures in a thematic arrangement. The figures must be essentially complete, although hands, parts of legs, etc., can be missing.

10 = Still-Life, Interior: This category includes indoor arrangements of inanimate objects such as a bowl of fruit, a vase of flowers, an artist's palette, bottles, book, candles, etc. Also classified are the interiors of homes and other buildings where people are not present or are shown in a very secondary manner. Interiors in which figures are central are classified under Domestic, Genre, Holiday.

11 = Non-Objective: This category consists of frames composed of shapes and lines that are not representations of "real" objects. Included are illusions of three-dimensional forms, designs, patterns, geometric shapes, etc.

12 = War, Battles: This category includes drawings of active combat, weapons and war. It is used when other categories, such as Fantasy, do not fit.

13 = Vehicular: This category includes vehicles such as cars, tanks, boats, planes or rockets in their natural environment or shown in motion by means of exhaust or motion lines. There can be NO people in the vehicles.

14 = Other: This category includes all frames developed to a thematic state but not fitting into the Theme categories or ones that are ambiguous.

Characterization

Inventive: This category comprises a sketch with two or more recognizable objects placed in an imaginative or unusual juxtaposition or combination. Inventiveness has three major aspects: 1) bringing together objects not ordinarily associated, 2) fusing or combining diverse objects to form a single new identity, or 3) unusual perspectives.

In the first aspect of inventiveness, the objects brought together retain their original identity. The inventive element derives from the unexpected, such as surprising size relationships. The second aspect refers to the use of objects that when combined achieve a new identity. For example, composite animals can be made of diverse and unusual animal and machine parts. The third aspect includes objects seen from extreme positions, such as birdseye, fisheye, etc.

Only clearcut examples should be categorized. The inventive should originate with the respondent; inventions done previously by other persons should not be credited. If there is any doubt about the inventiveness of a response, then score Inventive as NO.

Cartoon, Monstrous: Such things as humans, animals, insects and machines presented in a manner similar to comic styles. The comic style may stem from the conventions of cartoons and comic strips, from the conventions of child and youth art, or from individual and idiosyncratic comic presentations. All drawings of clowns will be characterized as Cartoon, Monstrous. Representations of grotesque, distorted and composite humans, animals and machines. This aspect of the category draws from the conventions of horror stories, movies and comic books. Imaginary, other-world, science fiction kinds of creatures and grotesque masks are included as Cartoon, Monstrous. Drawings of popular entertainment groups will not be considered to be examples of Cartoon, Monstrous characterizations.

Message: This category refers to frames conveying specific meanings and propaganda usually presented through a poster-like format with labeling. Cannot be words alone; must be combined with image. On occasion, image alone can be characterized as Message.

Sexual: This includes the depiction of such things as sexual acts, nude human figures, and human and animal parts relating to sexual arousal.

Humorous: This category includes drawings that show situations and relationships that are funny or amusing. The drawing must go beyond the presentation of a humorous character or object to the placing of characters or objects in an amusing or humorous context or relationship. The drawing of just a comic character is NOT sufficient for a "yes" in this category.

Conflict: This includes drawings with elements of human or animal combativeness or aggression, such as people arguing, fights, envasion and battle scenes. The The drawing must have a subject and an object of aggression.

Facile: This category comprises the sureness and ease of drawing as evidenced by multiple, quickly produced lines, accuracy of representation or intricateness.

Scribble Drawing: This refers to the technique of making a drawing by using a free-flowing, essentially continuous line that usually closes or crosses over itself several times. Occasionally, scribble drawings are elaborated so that they represent objects. When this is the case, they are still classified as Scribble Drawing.

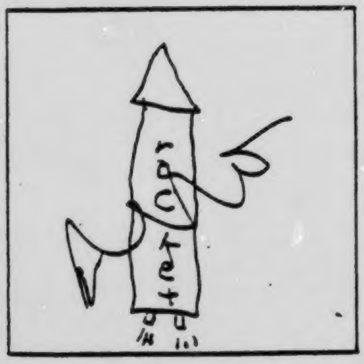
Different/Similar

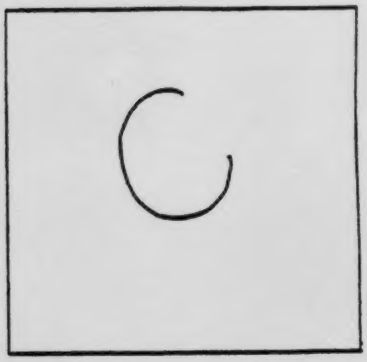
After each of the six sketches has been scored individually they are examined together to determine whether each sketch is sufficiently different from each other sketch to warrant an individual score. If two or more sketches are classified within the same category of Object or Theme, then they may or may not be different from each other in terms of subject matter or content. Scorers will need to record the two (or more) particular sketches that are similar.

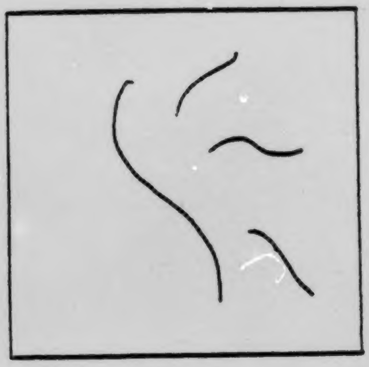
Determination of whether sketches are different should be as liberal as possible. In effect, the determination of different/similar is a comparision of a single sketch with each other individual sketch on the page.

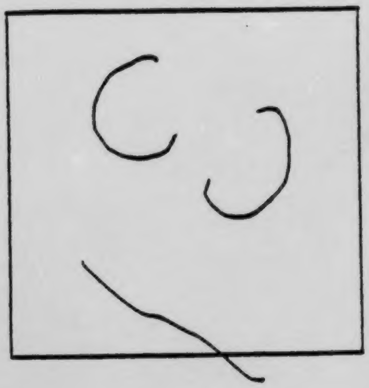
SCORABLE: Yes

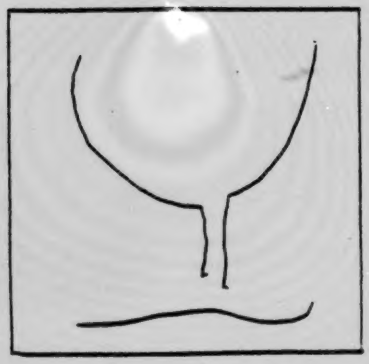
In cases where a sketch has been drawn or partially drawn or rejected through crossing out or partially erasing, the box should be considered Scorable.

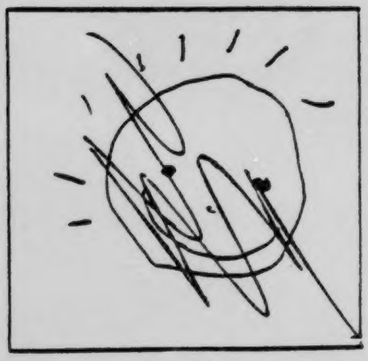




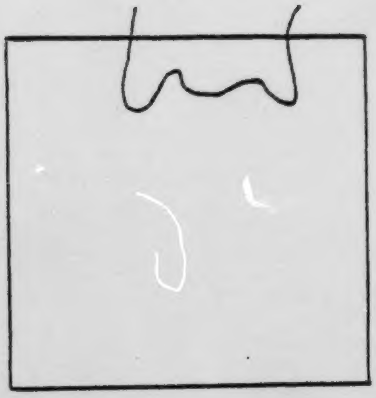


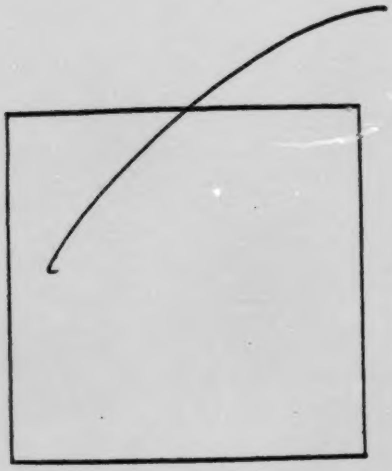


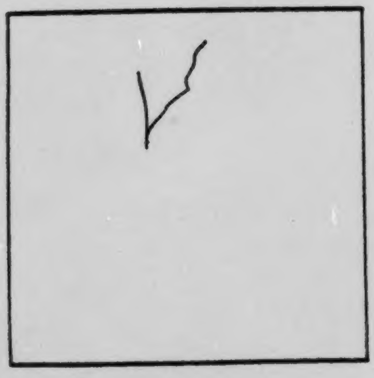




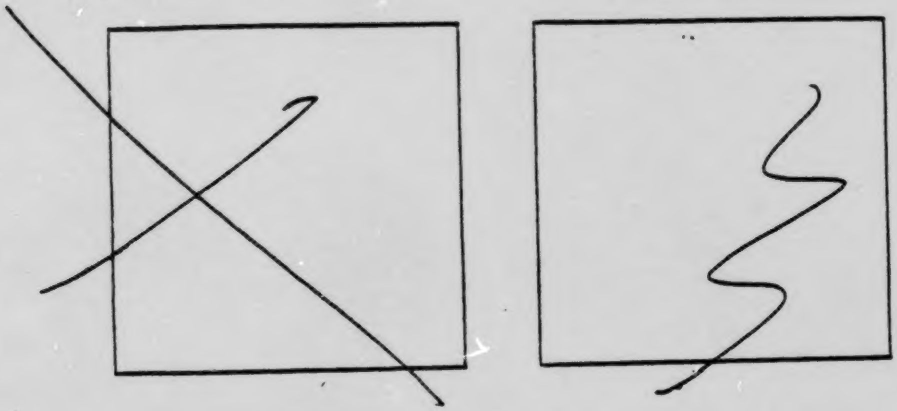
SCORABLE: No



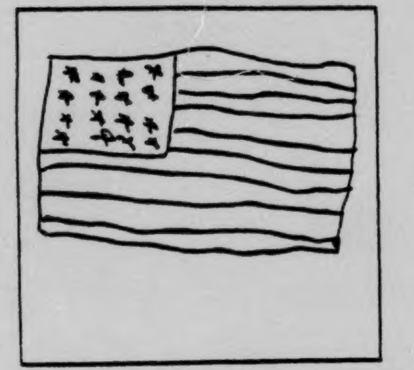


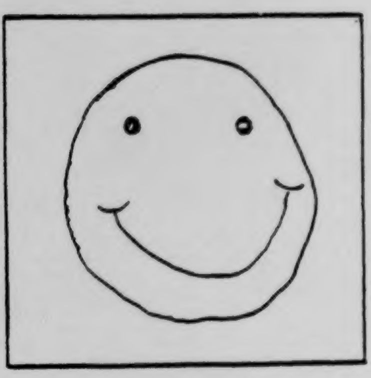


SCORABLE: No

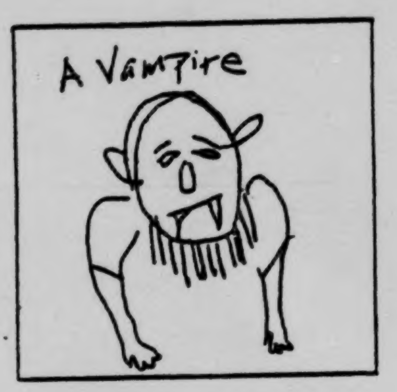


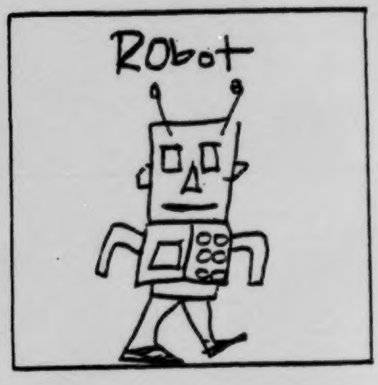
CONTENT/SINGLE OBJECT: Yes

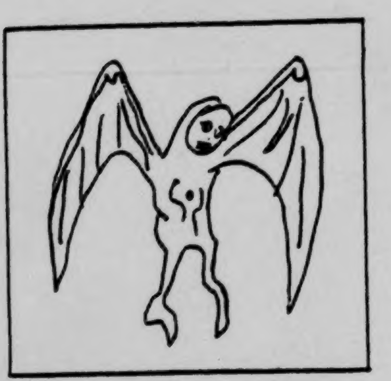


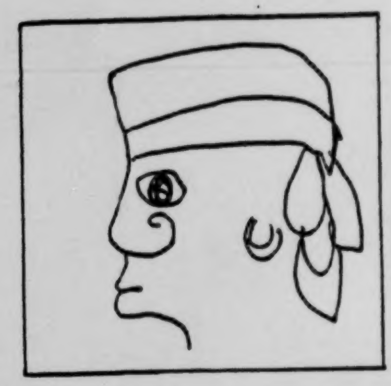


Occasionally, single objects are highly developed. However, objects not presented in context are still considered Single Objects. The vampire, robot, pirate and bat shown below are examples of highly developed sketches scored as Single Object.

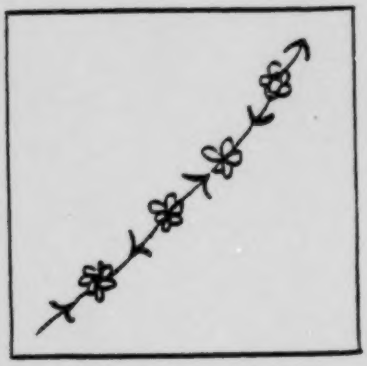




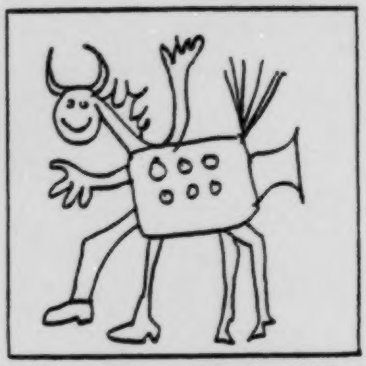




CONTENT/SINGLE OBJECT: Yes

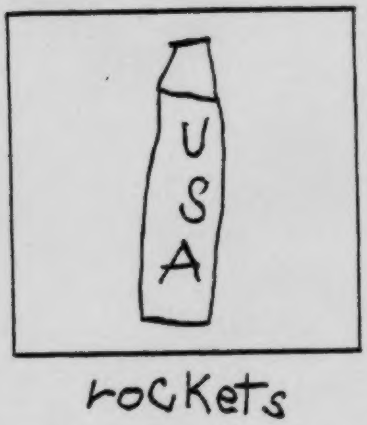


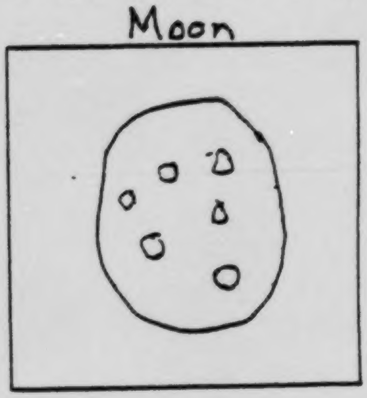
Objects composed of connected similar components such as the garland of flowers shown opposite are considered Single Objects.

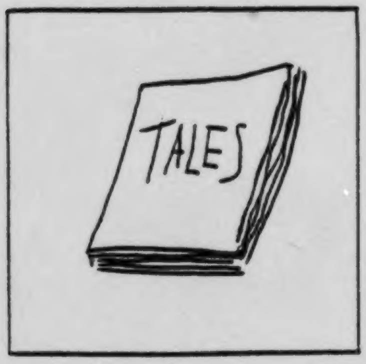


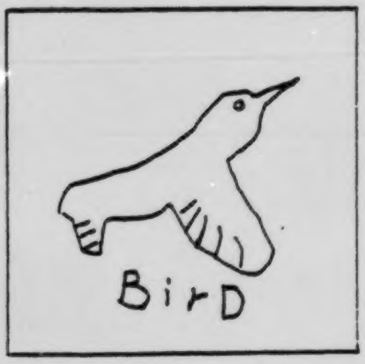
Similarly, objects such as the imaginery composite animal on the right are considered Single Objects.

In cases where a single object is sketched and labeled (inside the sketch, in the box or outside the box), the labeling is ignored and the sketch receives a score only for Single Object.

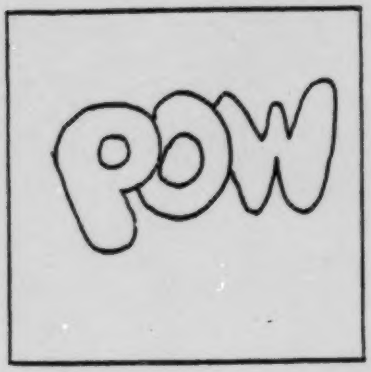


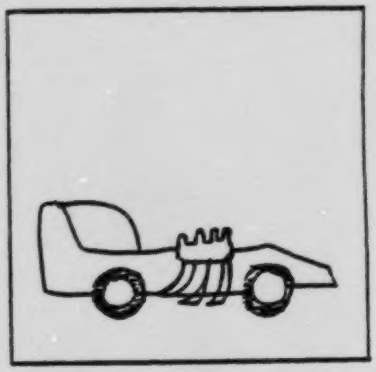


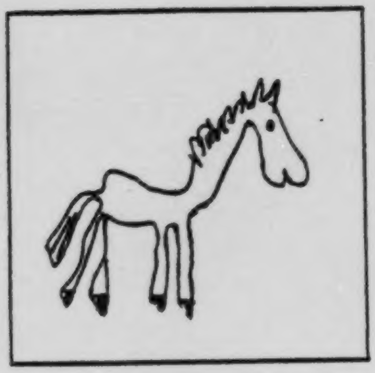


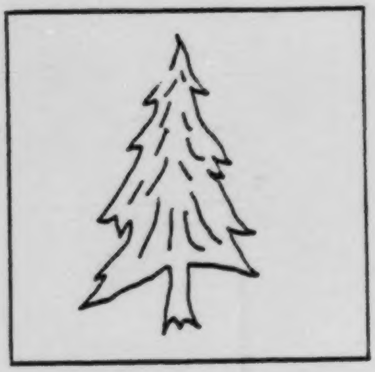


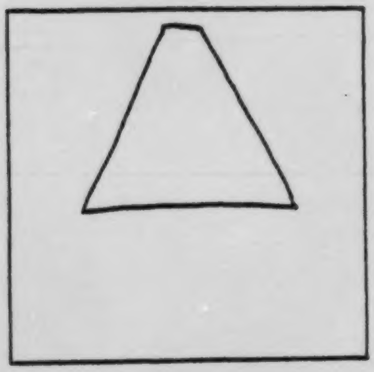
CONTENT/SINGLE OBJECT: Yes

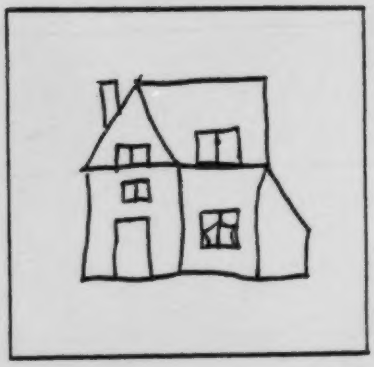




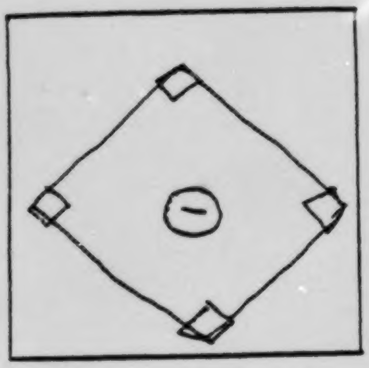


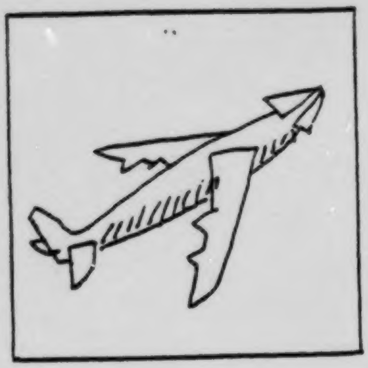


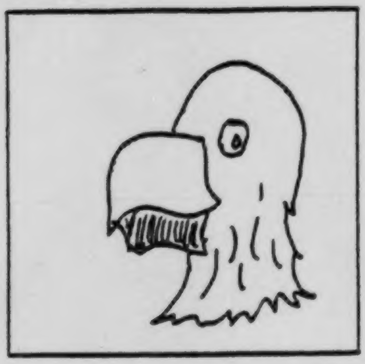


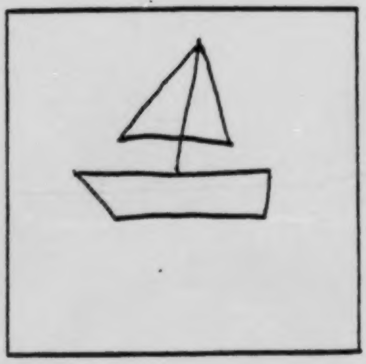


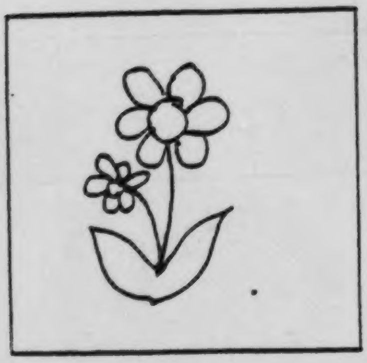
CONTENT/SINGLE OBJECT: Yes

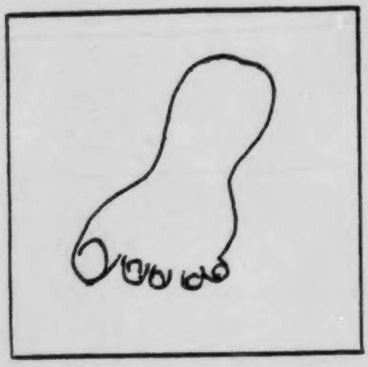




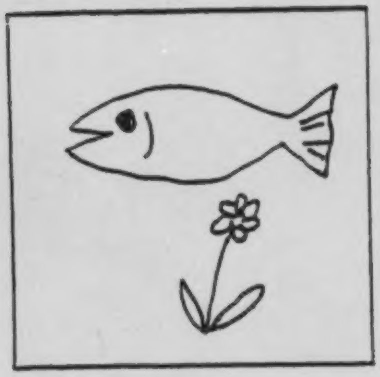


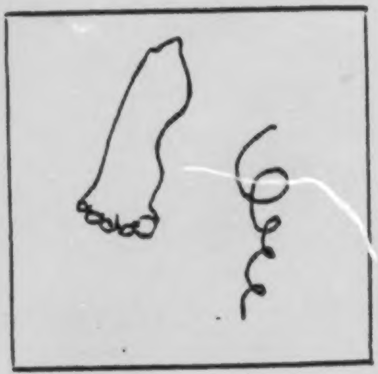


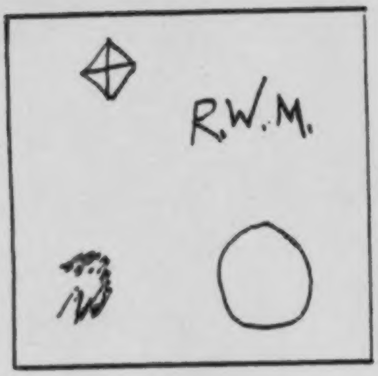


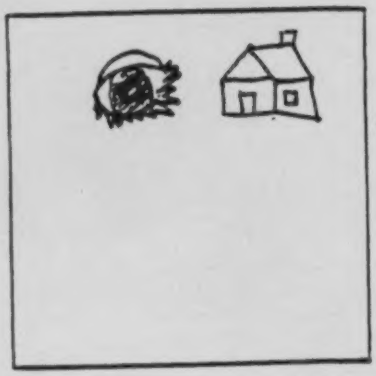


CONTENT/TWO OR MORE OBJECTS: Yes

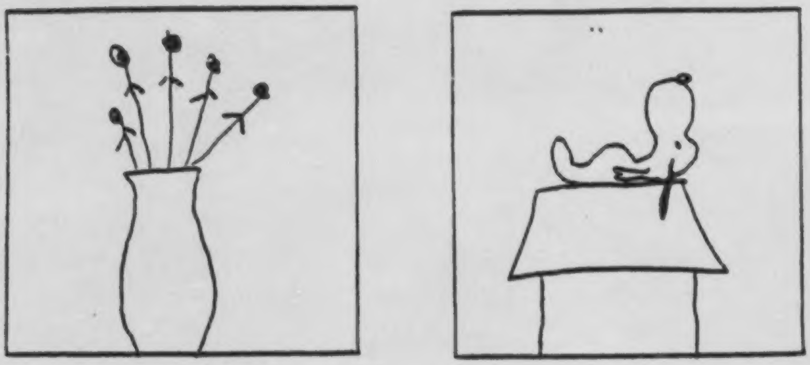




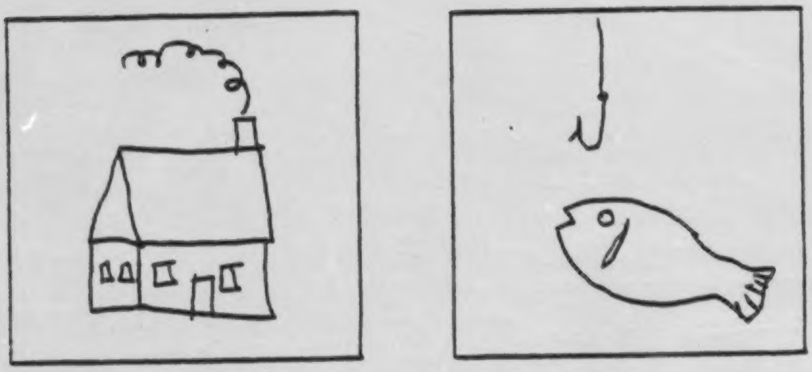




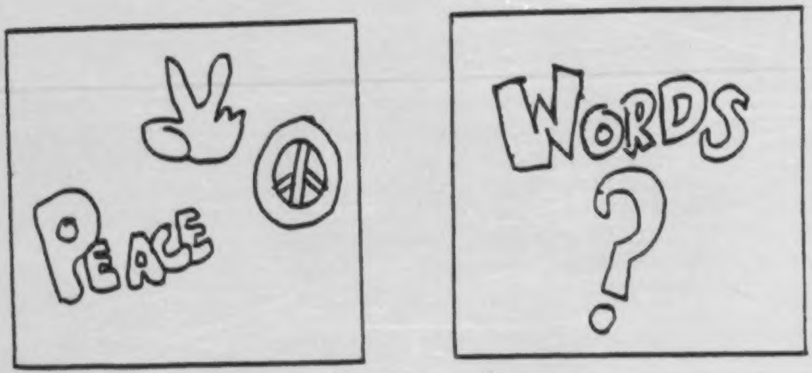
CONTENT/THEME ACHIEVED IN VARIOUS WAYS: Yes



The relation of such things as flowers to flower pot or Snoopy to his house,

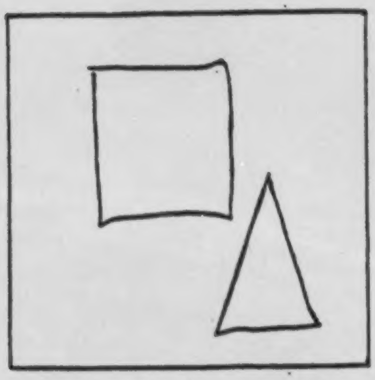


the smoke from a chimney, a fish and a hook,

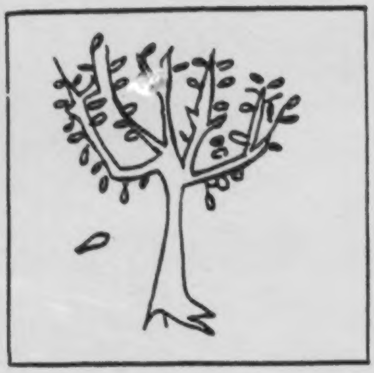


and the presentation of related symbols.

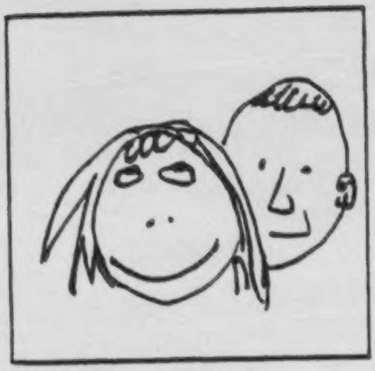
CONTENT/THEME ACHIEVED IN VARIOUS WAYS: Yes



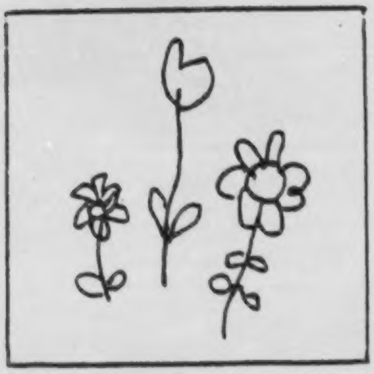
Objects that are overlapping.



A leaf falling from a tree broadens the context sufficiently to achieve the Thematic classification.

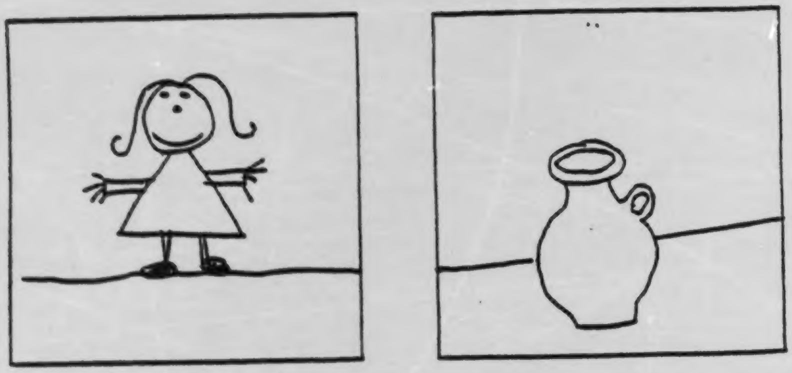


Objects of the same class.

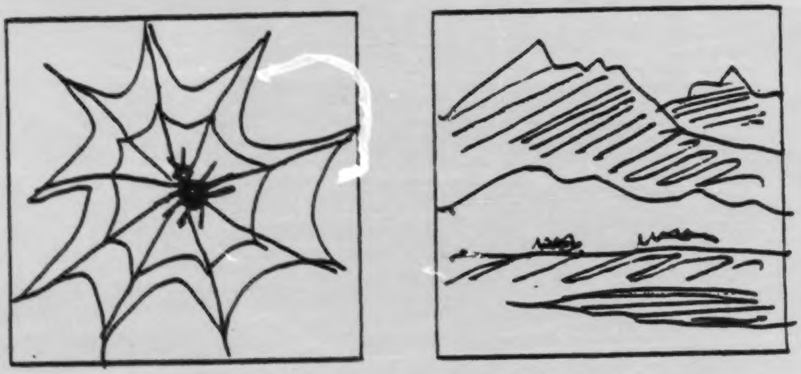


Objects of the same type.

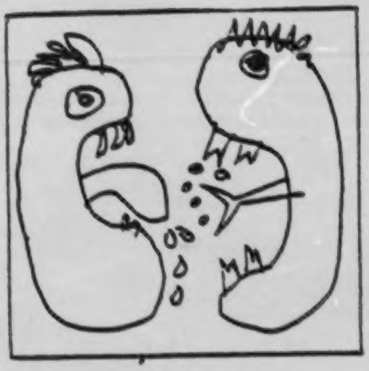
CONTENT/THEME DEVELOPED THROUGH THE PRESENTING OF A CONTEXT: Yes



Context may be established through the addition of a groundline or a plane,

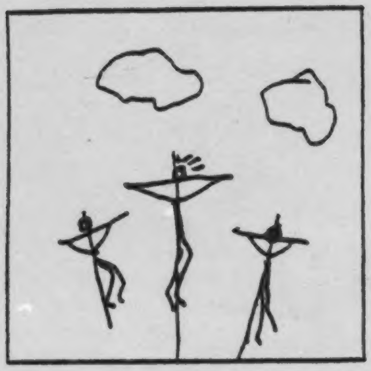


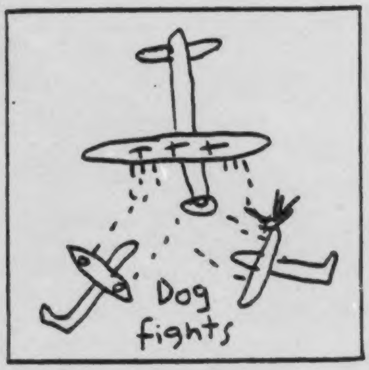
an environment,

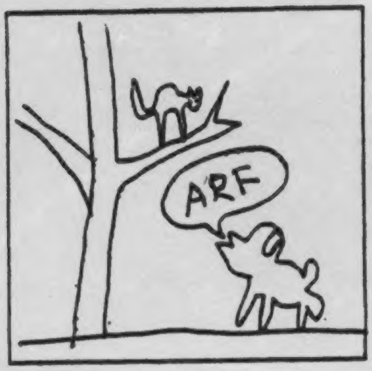


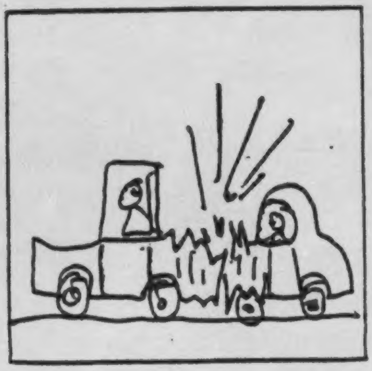
or an idea.

CONTENT/THEME DEPICTING AN EVENT AND SITUATION: Yes

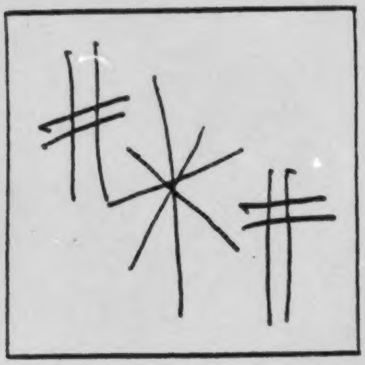


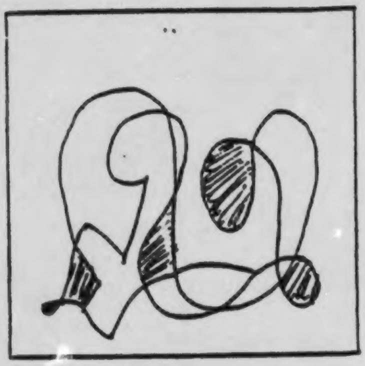


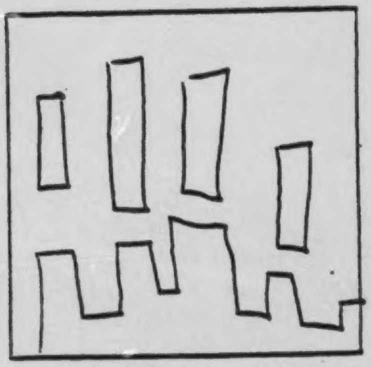


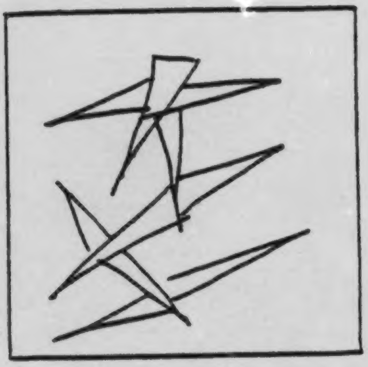


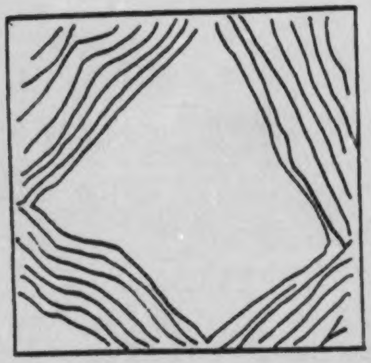
CONTENT/THEME ACHIEVED THROUGH COMPOSITION: Yes

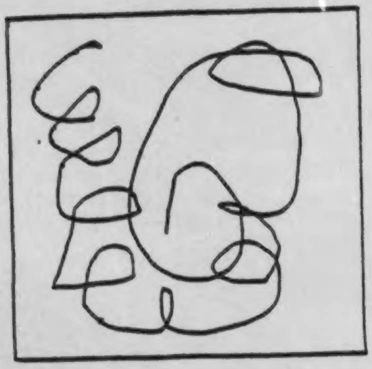






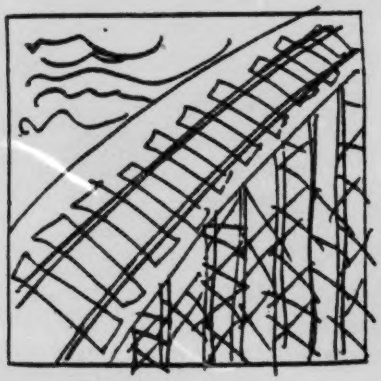


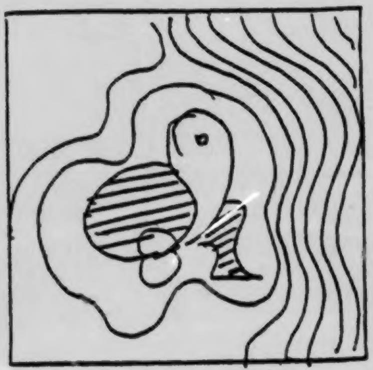


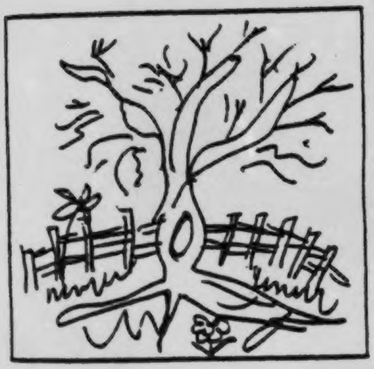


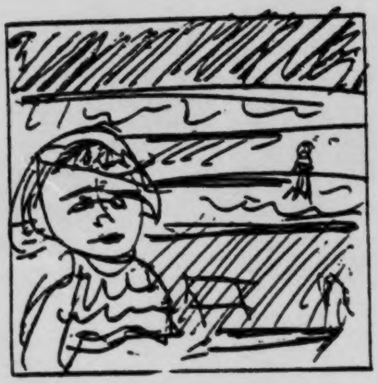
ELABORATION: Yes

Sketches showing an elaborate overall treatment, such as multiple lines to define shapes and suggest forms, a high degree of complexity and very detailed treatment of the interior of objects and shapes also receive a yes score for Elaboration.

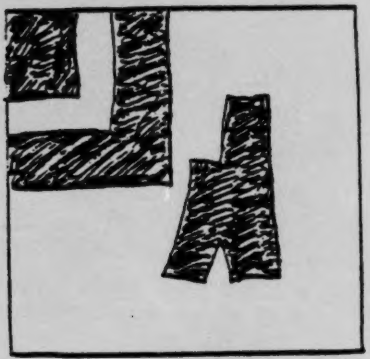






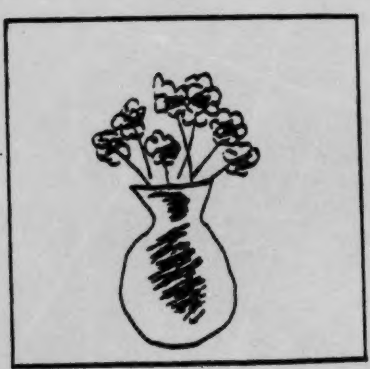


ELABORATION: Yes

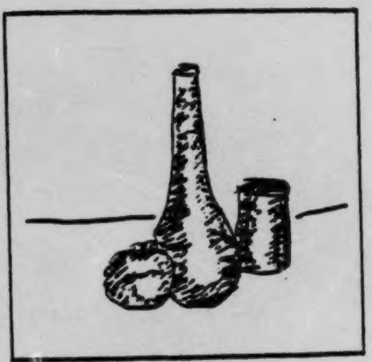


Contrast of light and dark

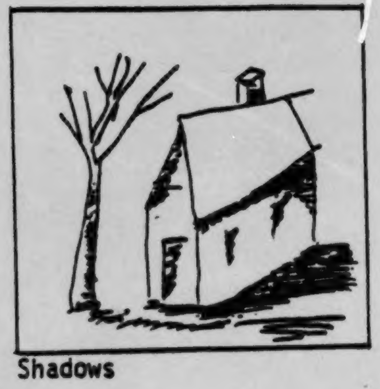
Shading, highlights and shadows depict the blocking, striking or reflecting of light.



Shading



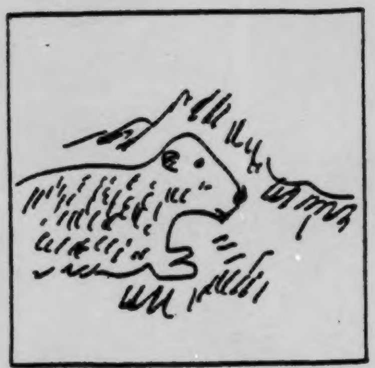
Highlights



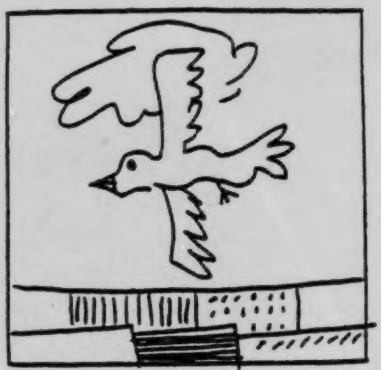
Shadows

ELABORATION: Yes

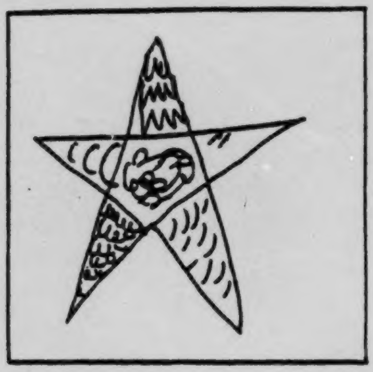
Texture and pattern used to depict the surface quality or used as decoration.



Texture (such as on the animal and ground)

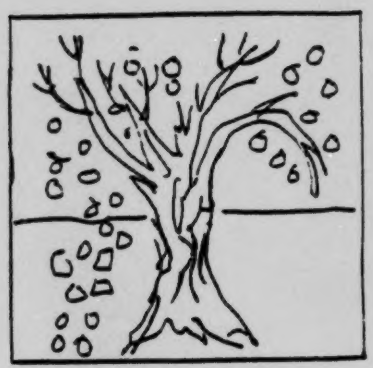


Pattern (in the fields)



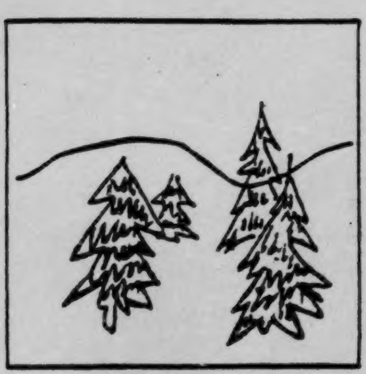
Pattern (is also sometimes used to decorate the interior of shapes)

ELABORATION: Yes

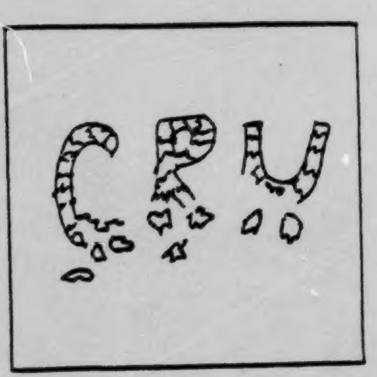


This sketch received a score for Elaboration on the basis of its richness of conception and complex relationships of many parts.

Detailed treatment (the complexity with which objects and shapes are shown) is also scored as Elaboration.

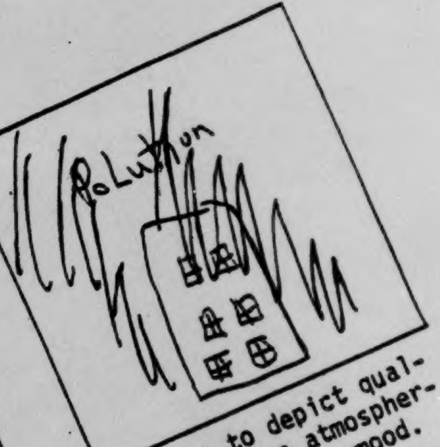


The treatment of the pine trees is detailed enough to merit scoring for Elaboration,

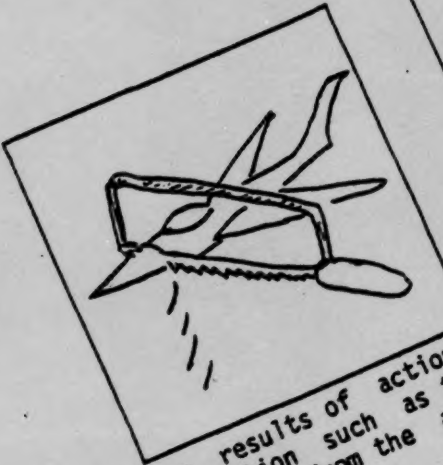


as is the treatment of these letters.

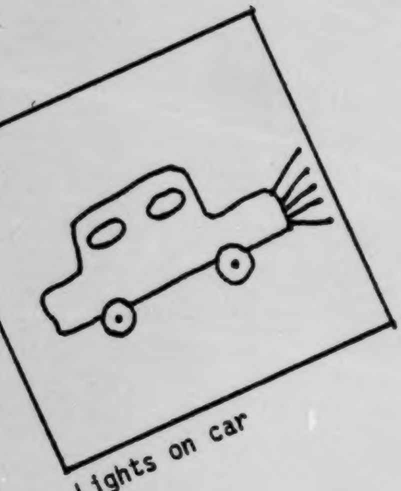
ELABORATION: Yes



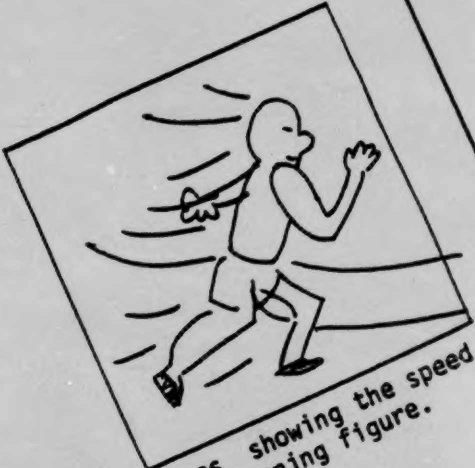
Attempts to depict qualities such as atmospheric conditions or mood.



The results of actions or motion such as the dripping from the airplane.



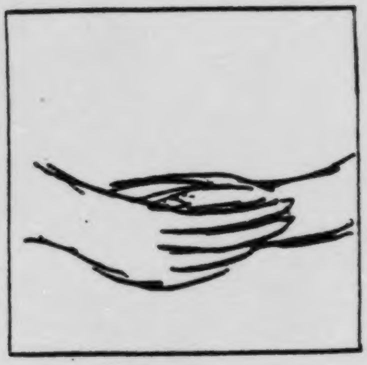
Lights on car

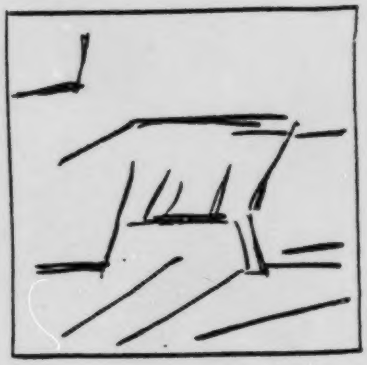


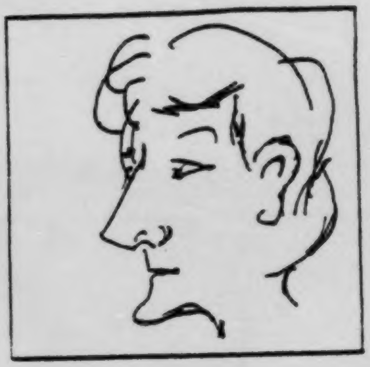
Lines showing the speed of a running figure.

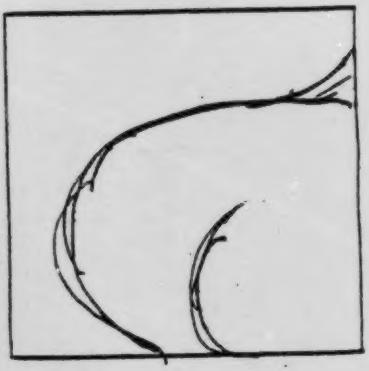
ELABORATION: No

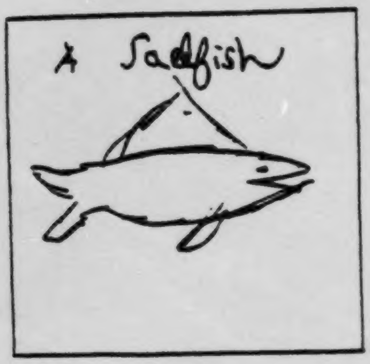
The mere use of sketchy or redundant lines is NOT sufficient to merit a yes score for Elaboration.

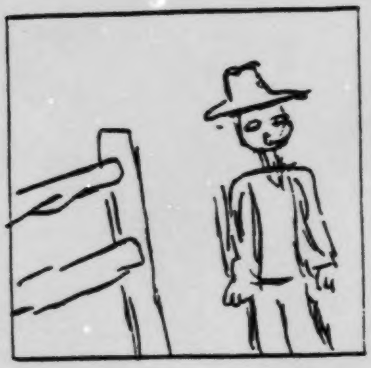






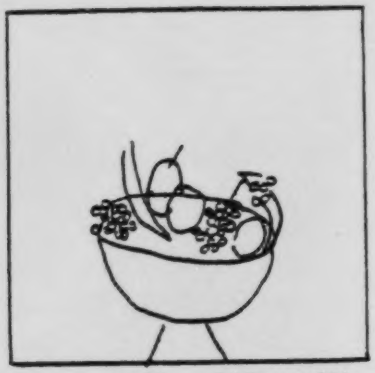




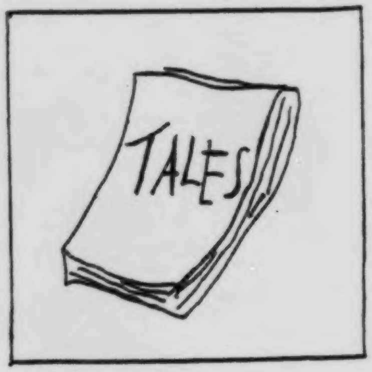


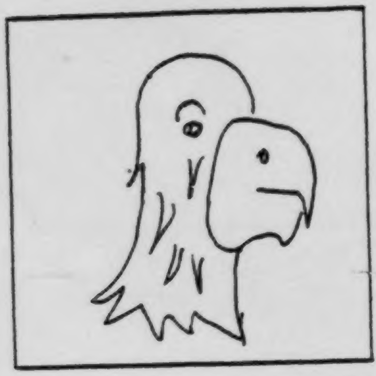
ELABORATION: No

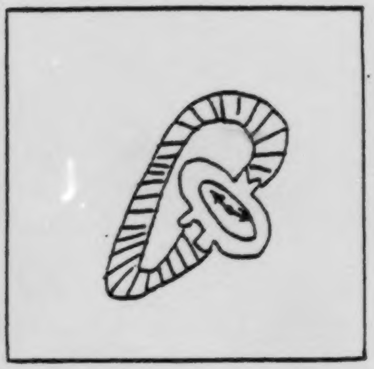
These sketches show less than the minimum level of internal detail to rate a positive score for Elaboration.

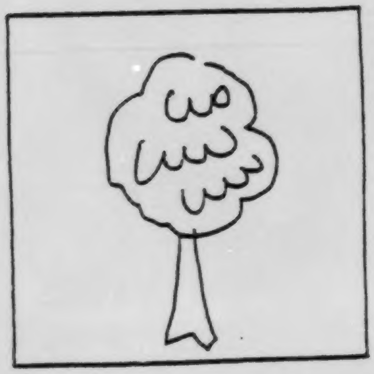


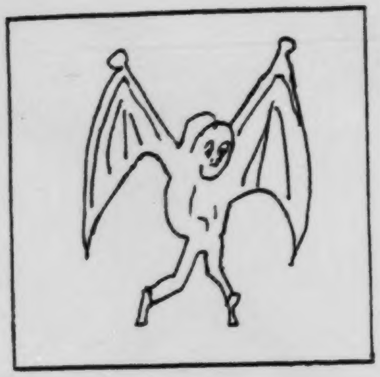
The still life with fruit does not have enough detail to be considered Elaboration.



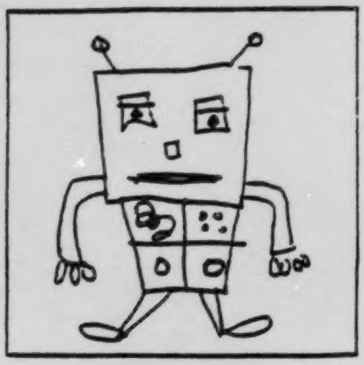


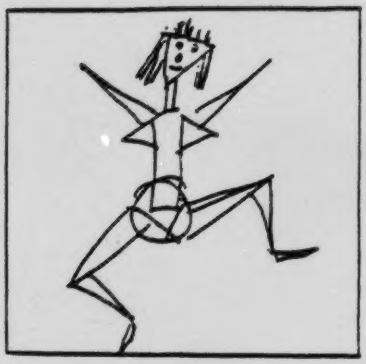


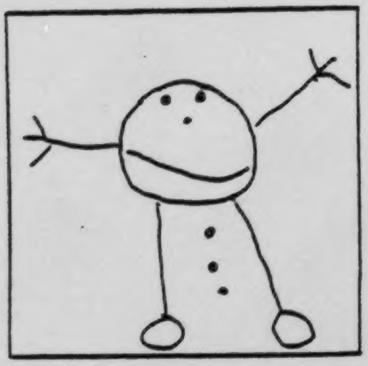


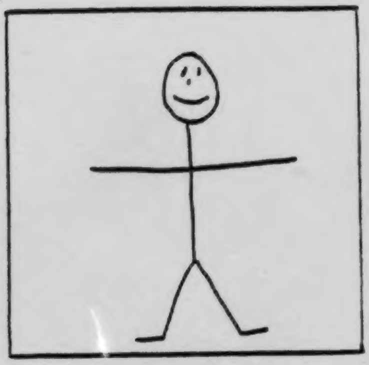


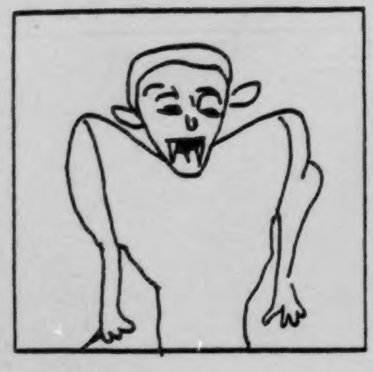
OBJECT/HUMAN FIGURE: Yes

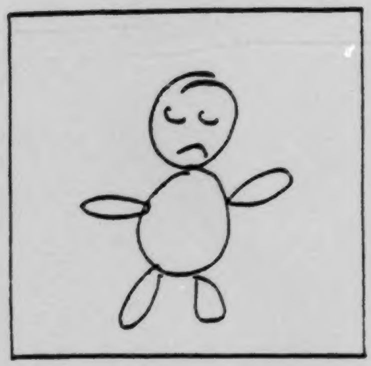




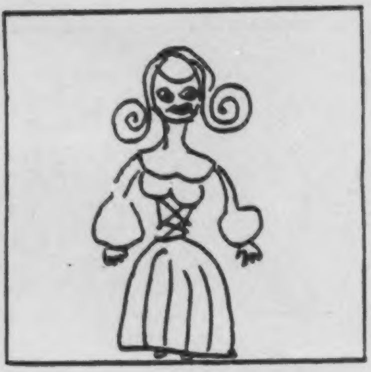


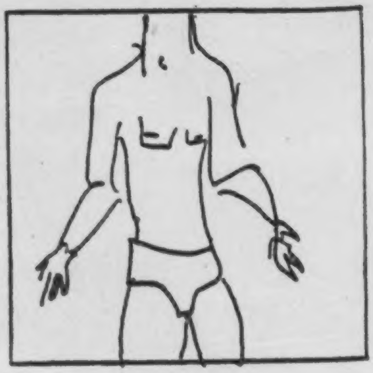




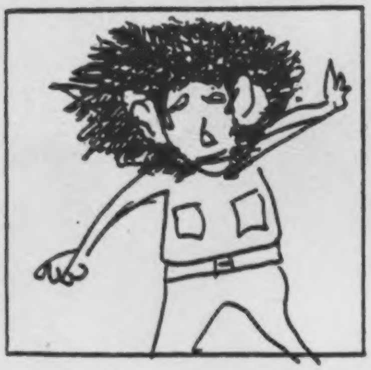


OBJECT/HUMAN FIGURE: Yes

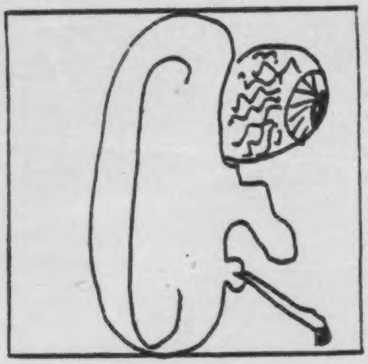


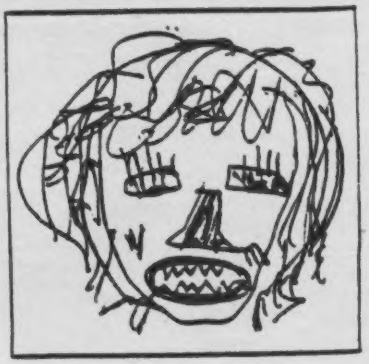


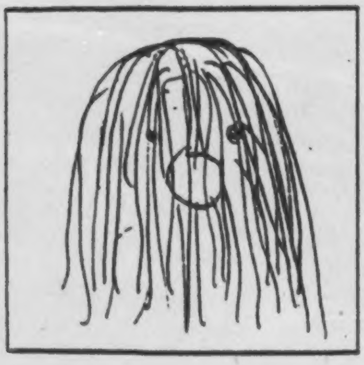
This is more than one-half of the figure.

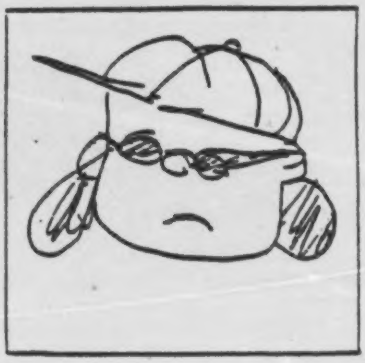


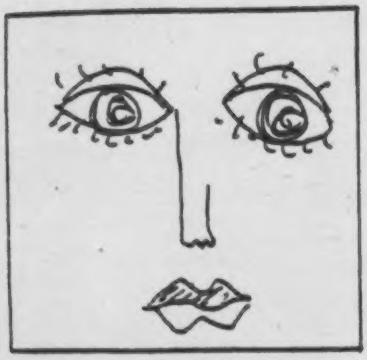
OBJECT/HUMAN HEAD: Yes

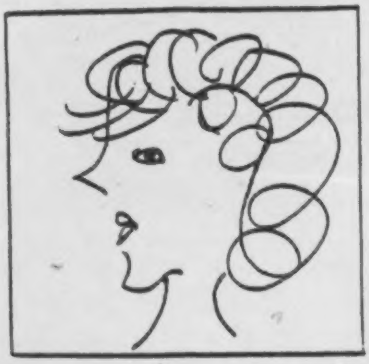




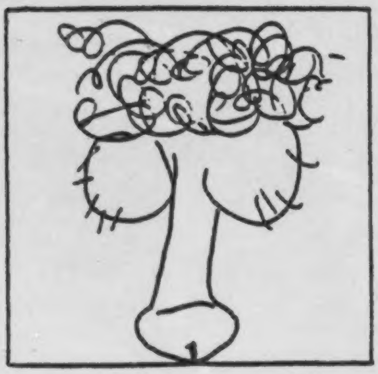


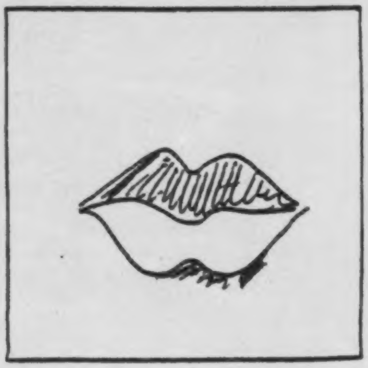


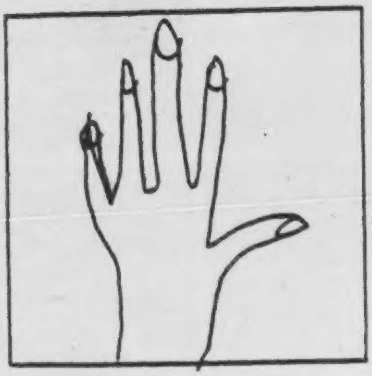


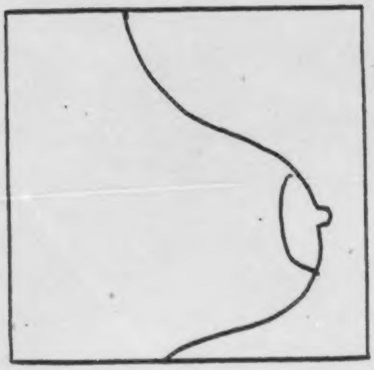


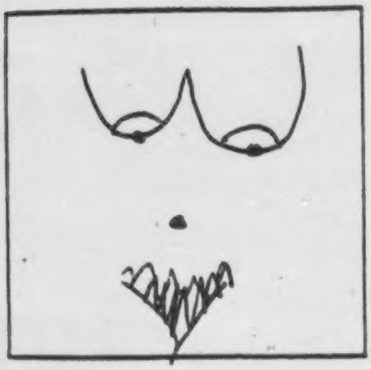
OBJECT/HUMAN BODY PART: Yes

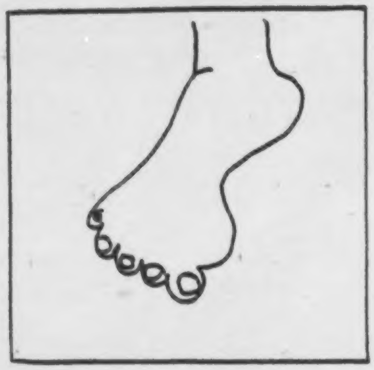




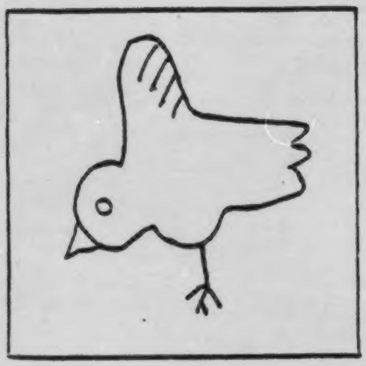


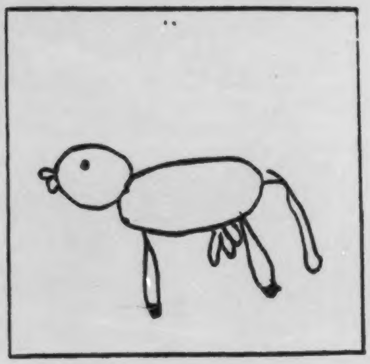


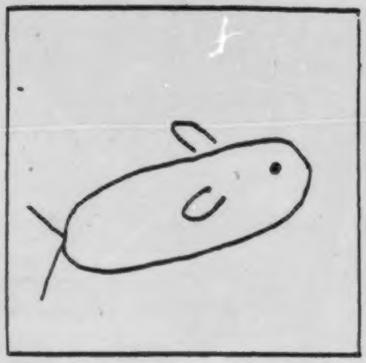


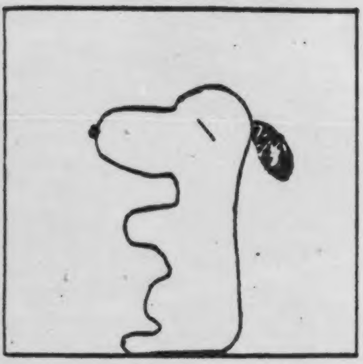


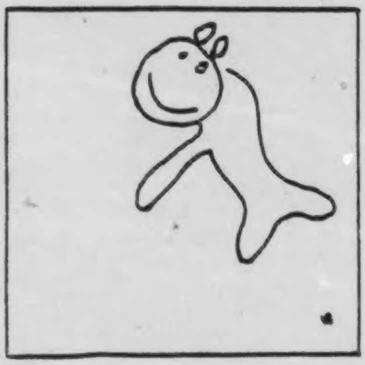
OBJECT/ANIMAL BODY PART: Yes

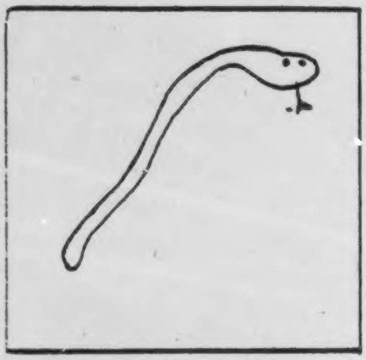




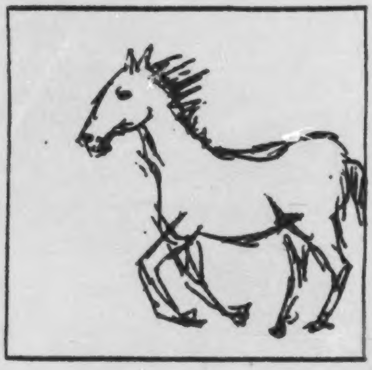


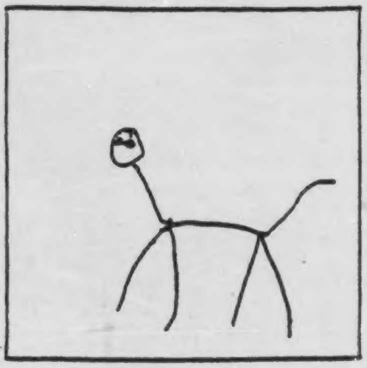


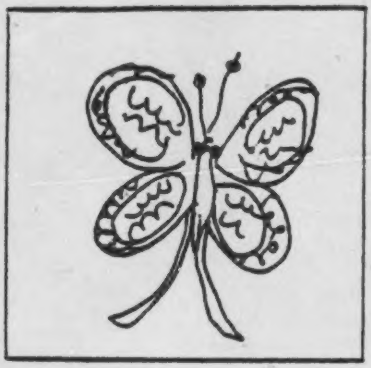


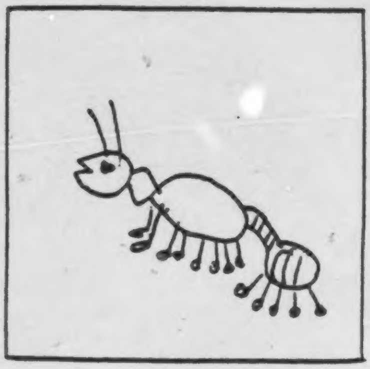


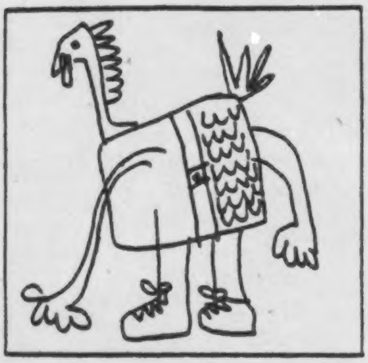
OBJECT/ANIMAL BODY PART: Yes

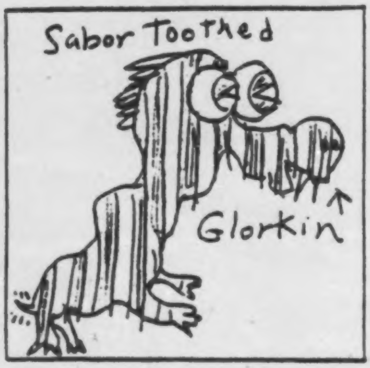




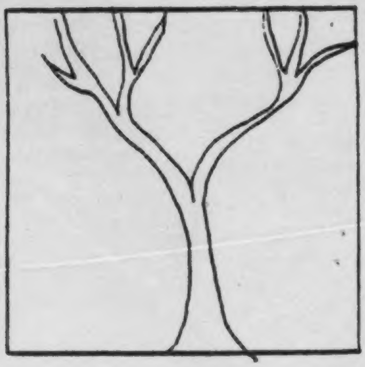


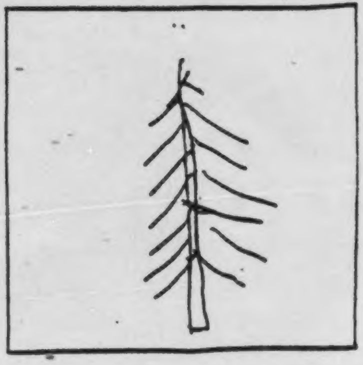


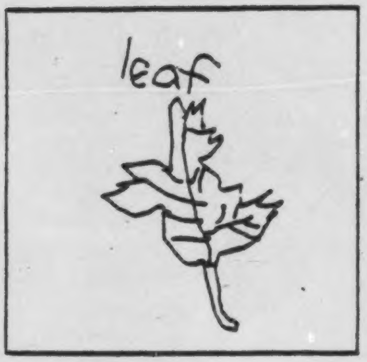


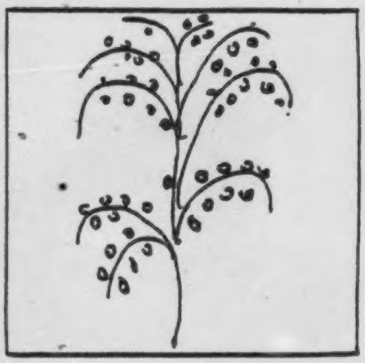

Sabor Toothed
Glorkin

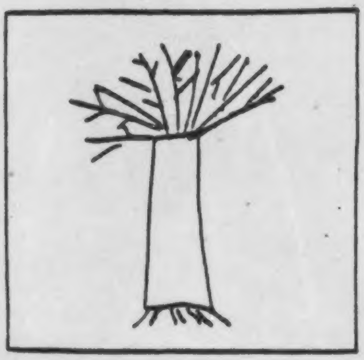
OBJECT/PLANT OR PLANT PART, FLOWER, TREE: Yes



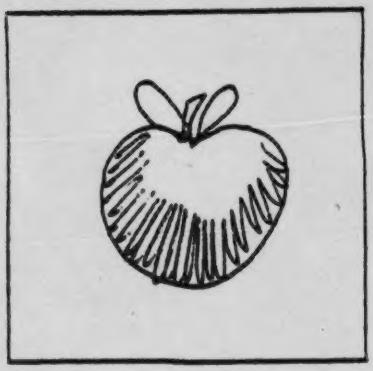


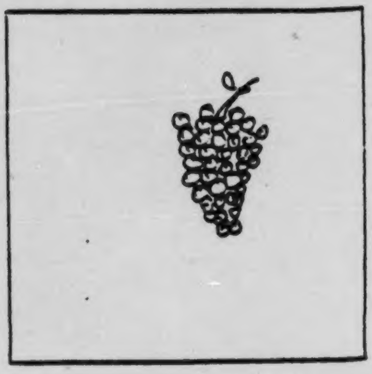




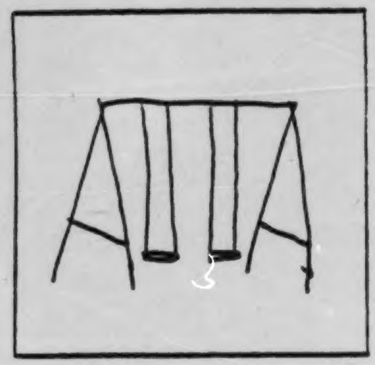


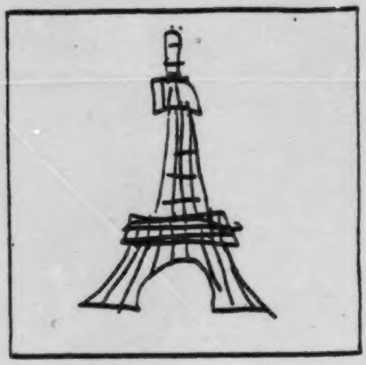
OBJECT/FRUIT, VEGETABLE: Yes





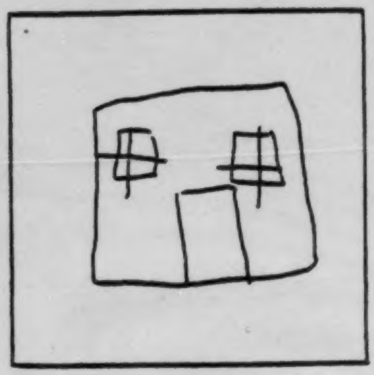
OBJECT/BUILDING, STRUCTURE, NON-VEHICULAR: Yes

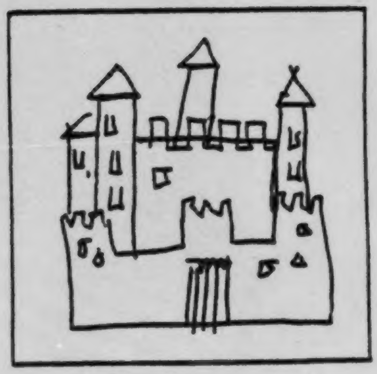


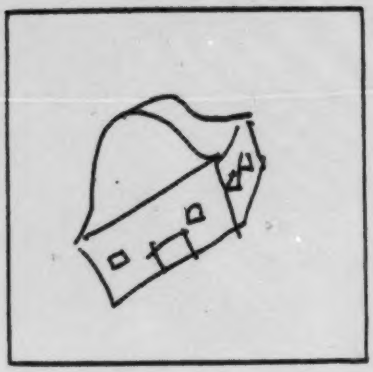


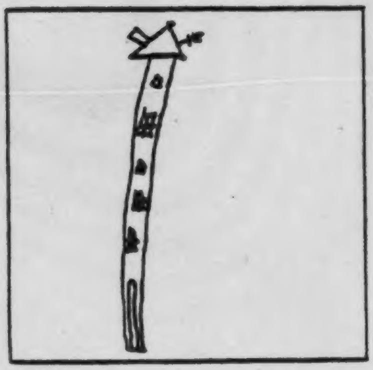
237

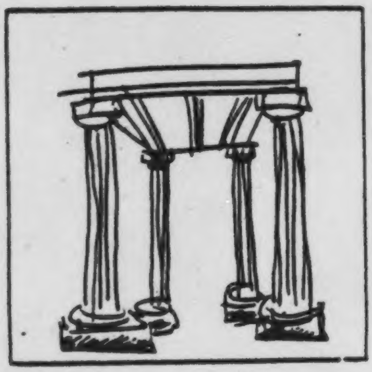
OBJECT/BUILDING, STRUCTURE, NON-VEHICULAR: Yes

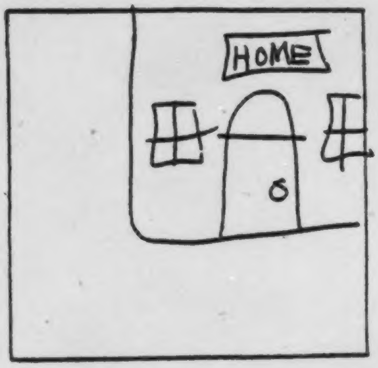




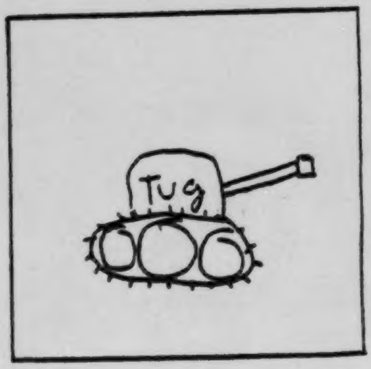


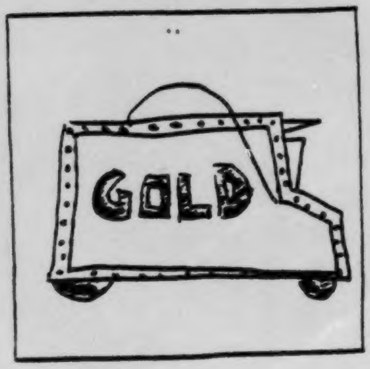


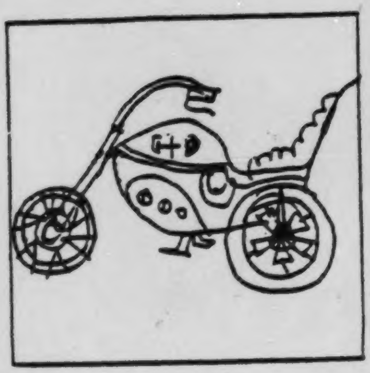


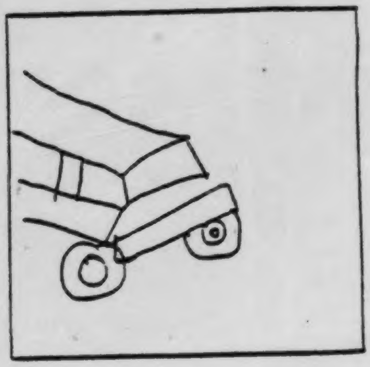


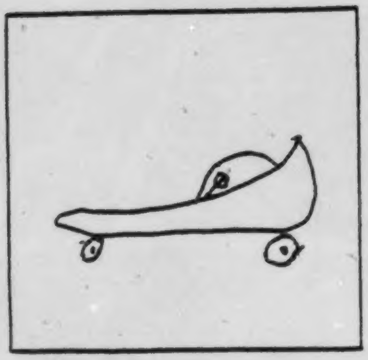
OBJECT/CAR, TRUCK, LAND VEHICLE: Yes

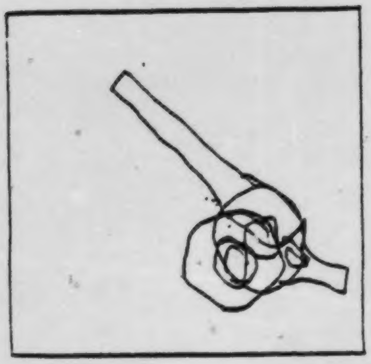




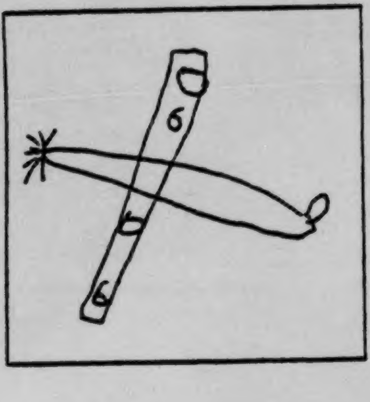


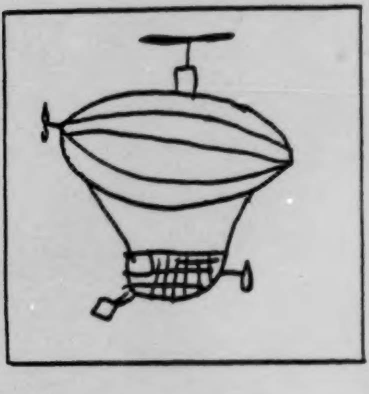


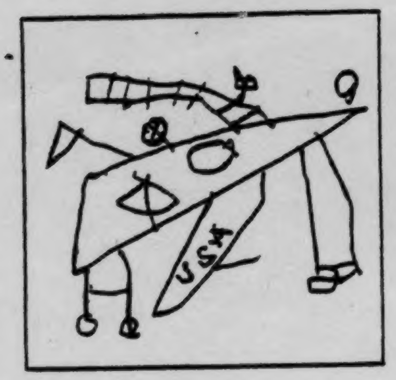


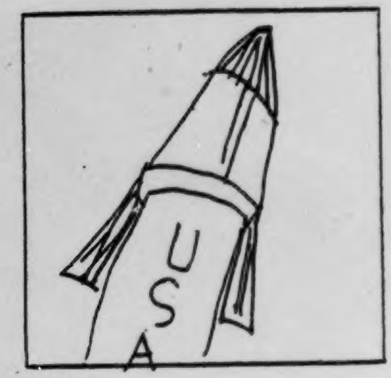


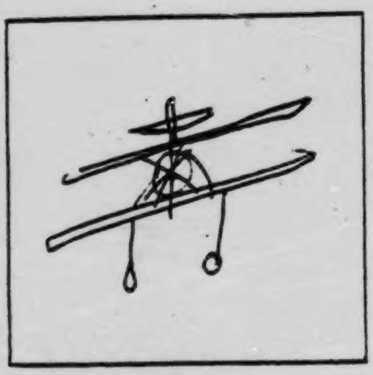
OBJECT/AIRPLANE, ROCKET, OTHER FLYING MACHINE: Yes



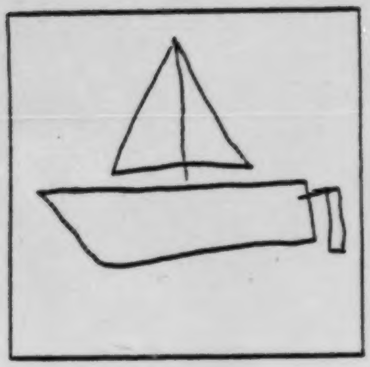


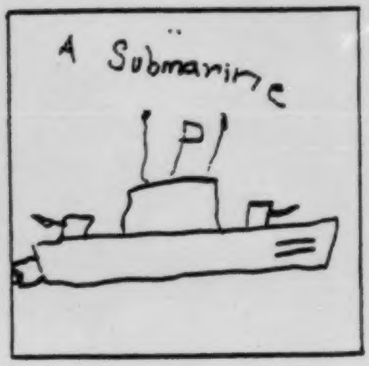


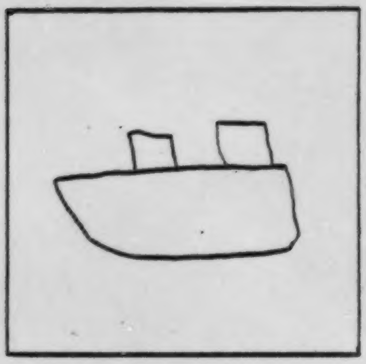


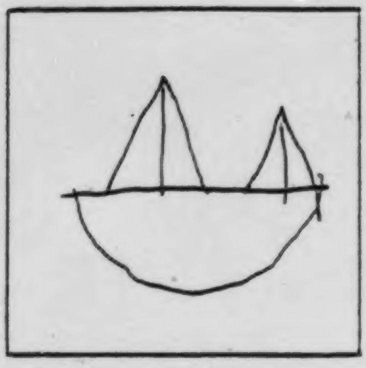


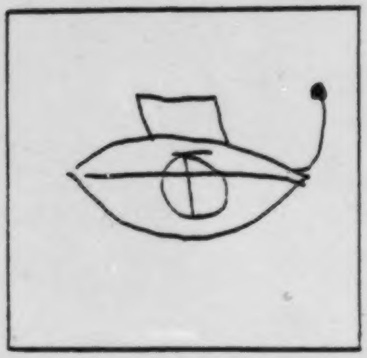
OBJECT/BOAT, SHIP, SUBMARINE: Yes

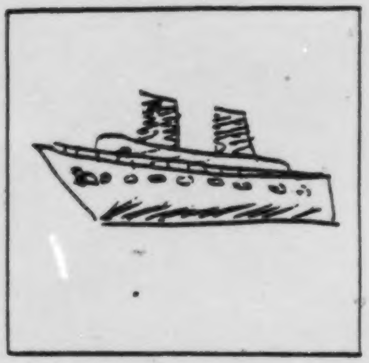



A Submarine



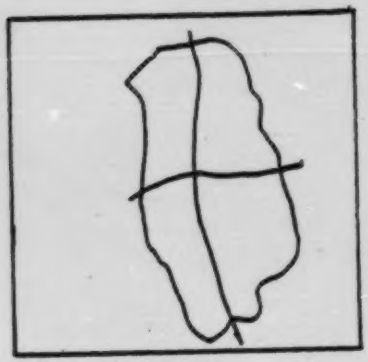




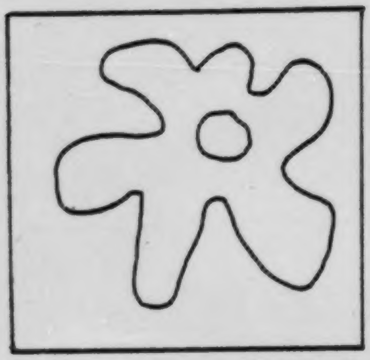


OBJECT/NON-OBJECTIVE SHAPES: Yes

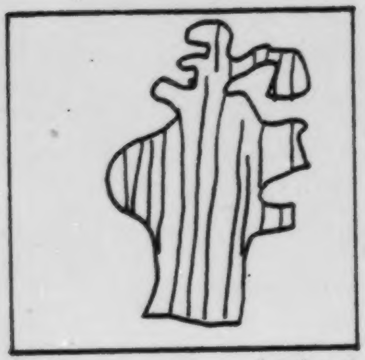
Line or detail, such as pattern or texture, contained within a basic shape or outline where the shape appears to be the dominant form.

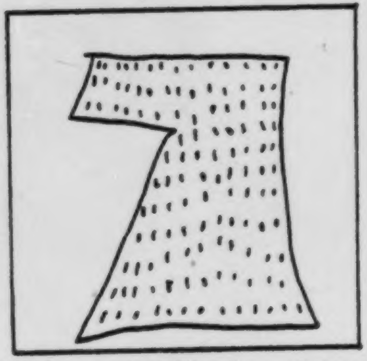


Lines in shape

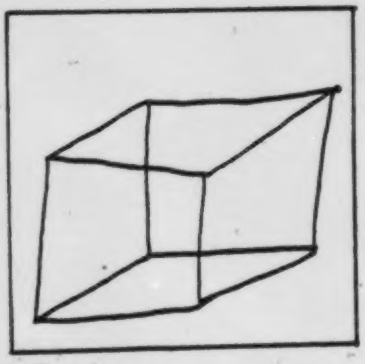


Shape within dominant form



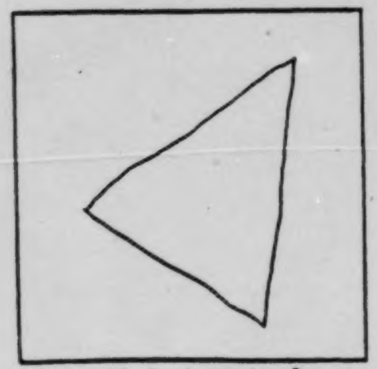


Pattern or texture within outlined shape

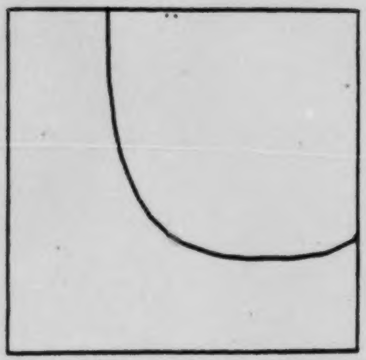


3-D cube

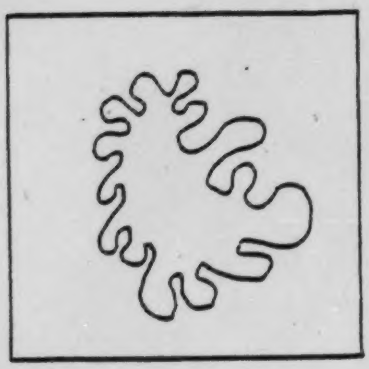
OBJECT/NON-OBJECTIVE SHAPES: Yes

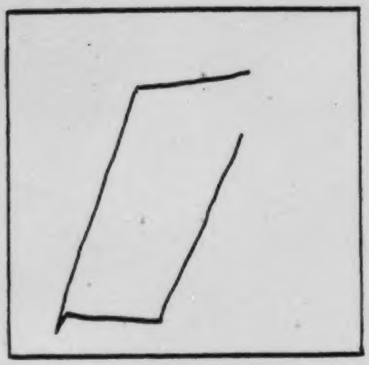


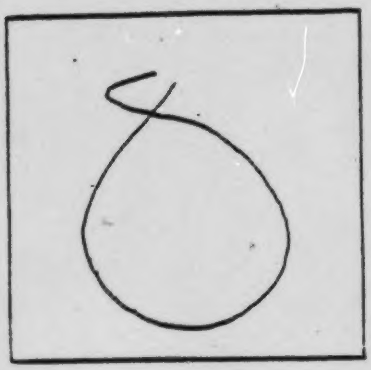
Lines that do not close, but induce closure on the part of the scorer are classified as shapes.



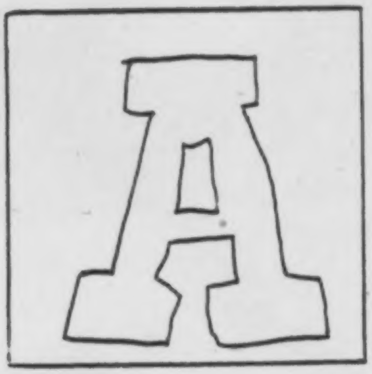
The sides of the frame may also be used to form a single shape.

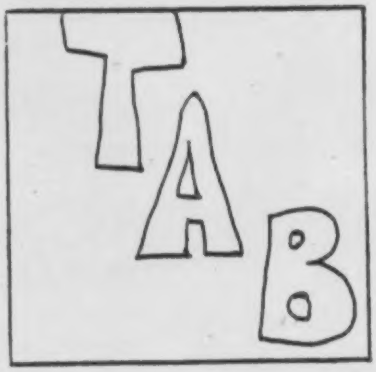


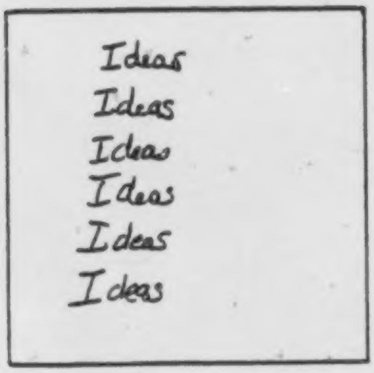


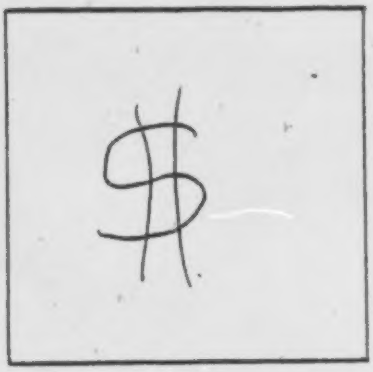


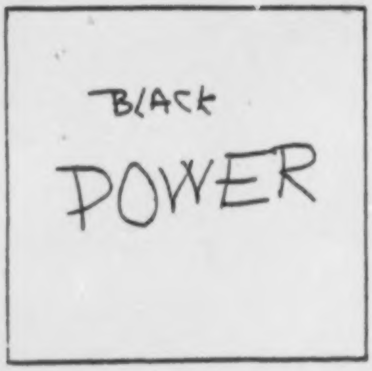
OBJECT/WORD, LABEL, LETTER: Yes

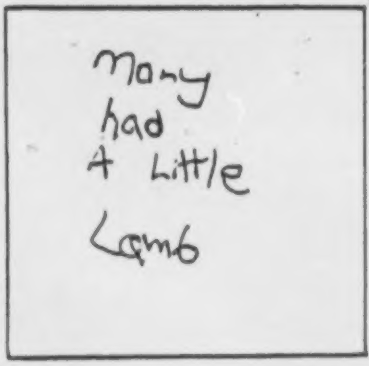





Ideas
Ideas
Ideas
Ideas
Ideas
Ideas

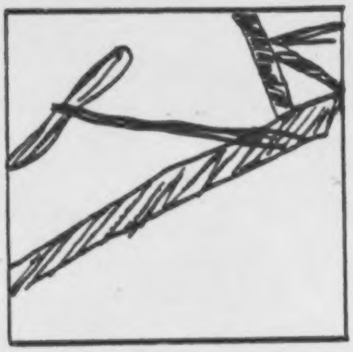


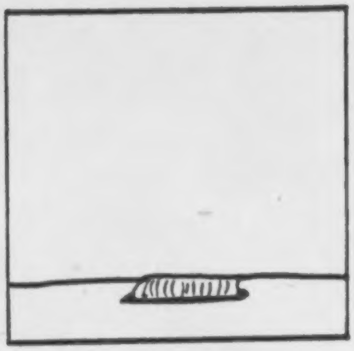

BLACK
POWER

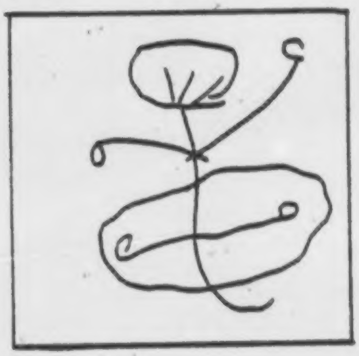

Mary
had
4 Little
Lamb

OBJECT/AMBIGUOUS, OTHER: Yes

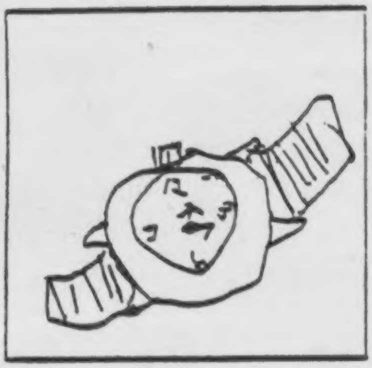
Several attached components but basically unidentifiable.

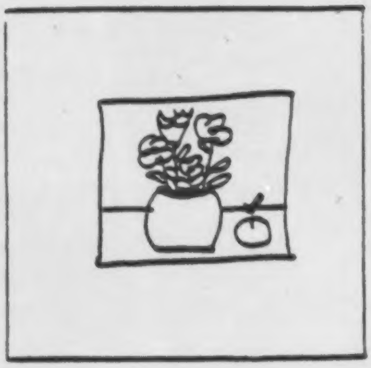


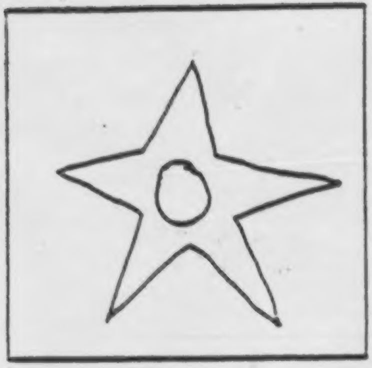


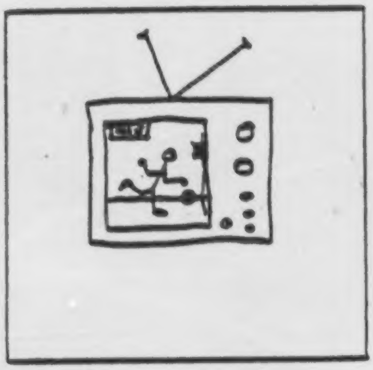


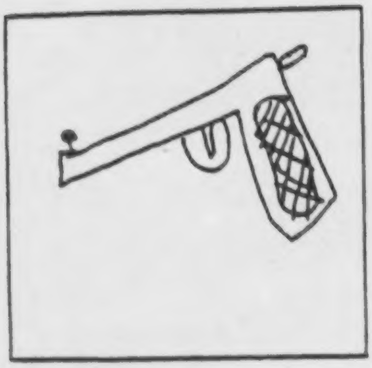
OBJECT/MISCELLANEOUS: Yes

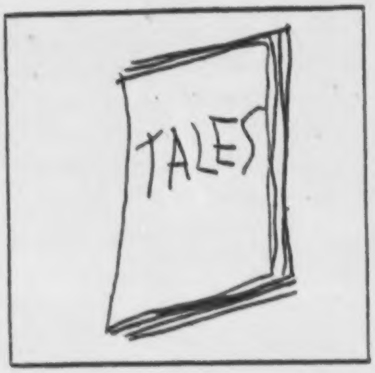




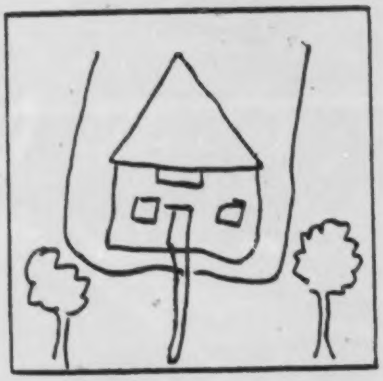


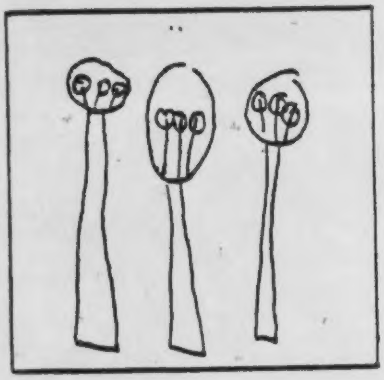


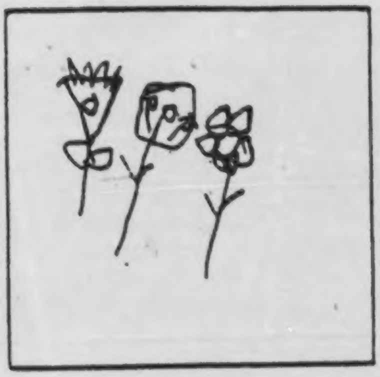


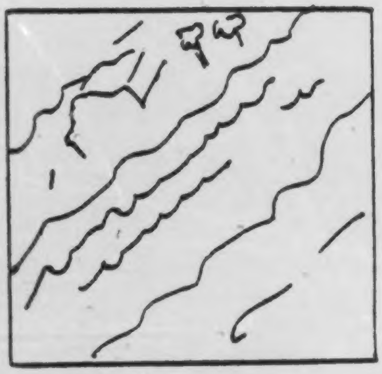


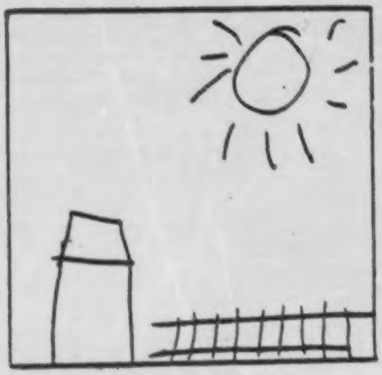
THEME/LANDSCAPE, SKYSCAPE: Yes

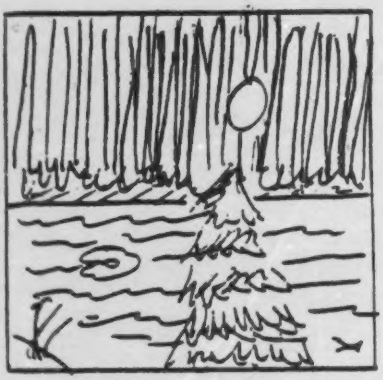




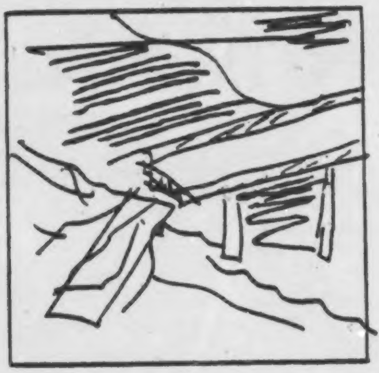


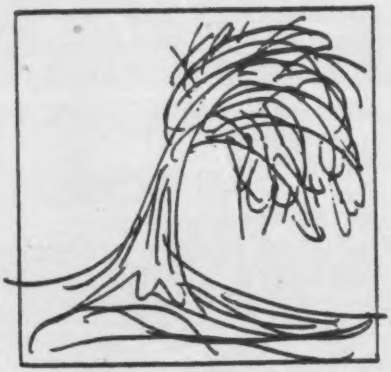




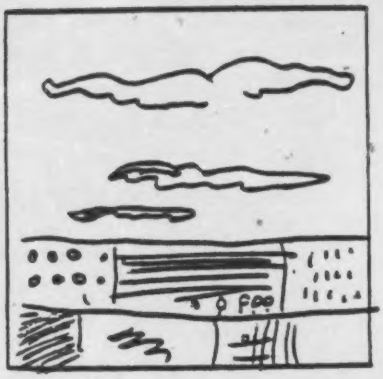


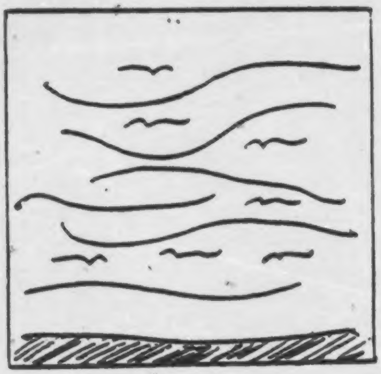
THEME/LANDSCAPE, SKYSCAPE: Yes

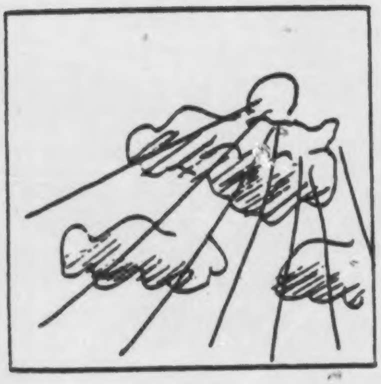


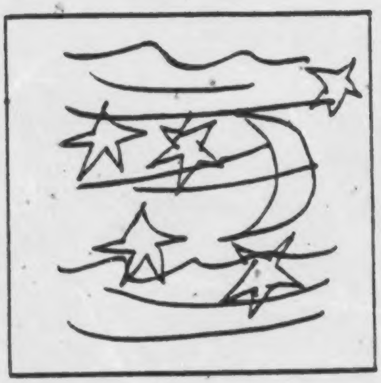


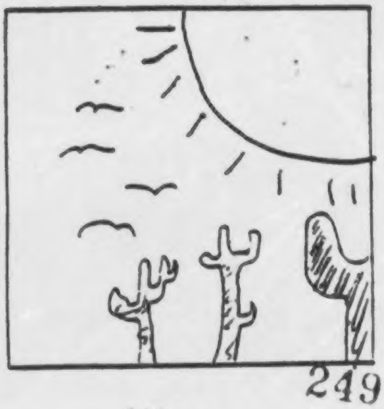
THEME/LANDSCAPE, SKYSCAPE: Yes



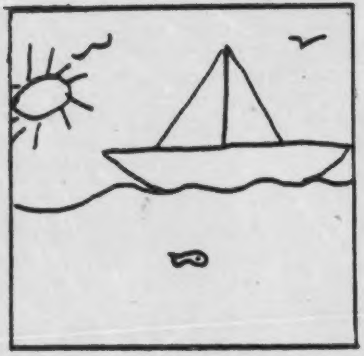




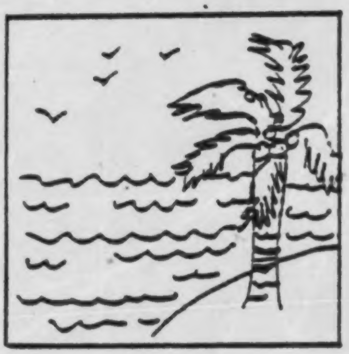


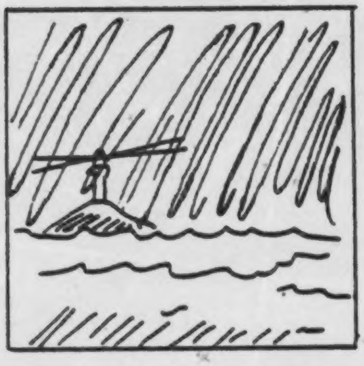


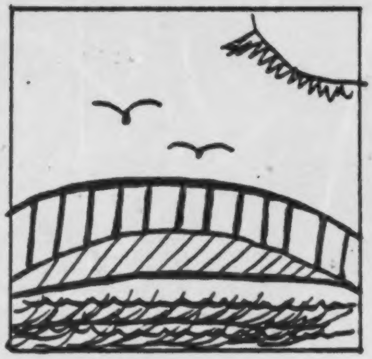
THEME/SEASCAPES: Yes



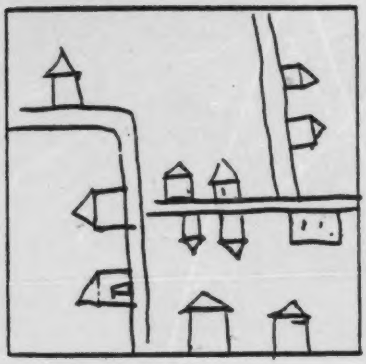
Since the boat and the fish would cause the drawing to be respectively classified as vehicle and animal, the more general category seascape is used.

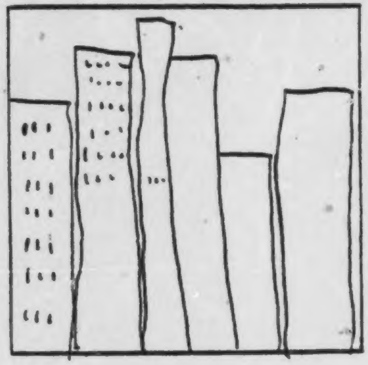


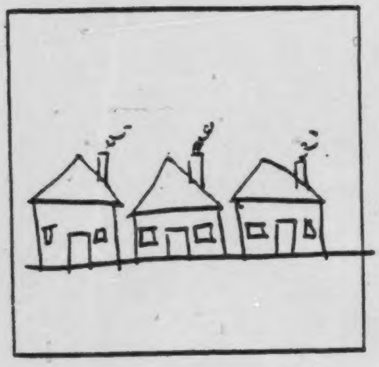


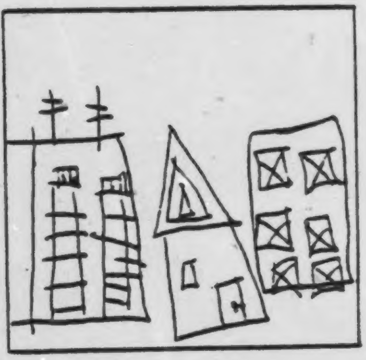


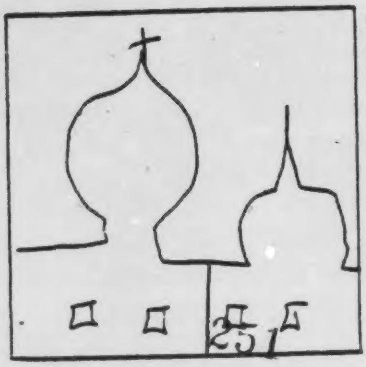
THEME/CITYSCAPE: Yes



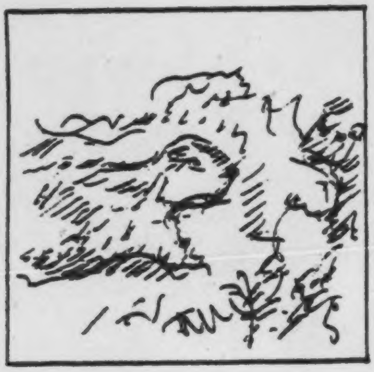


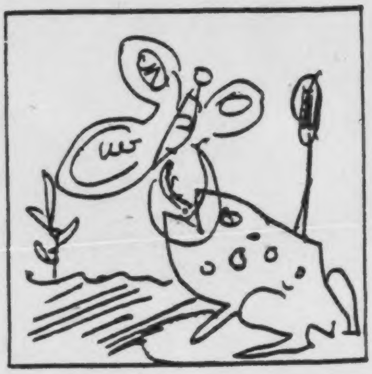


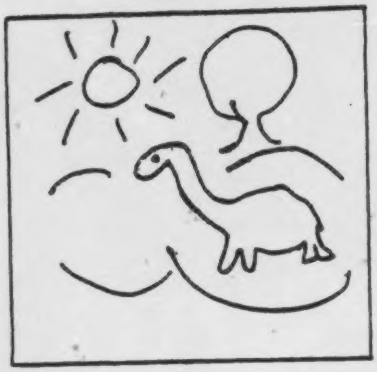


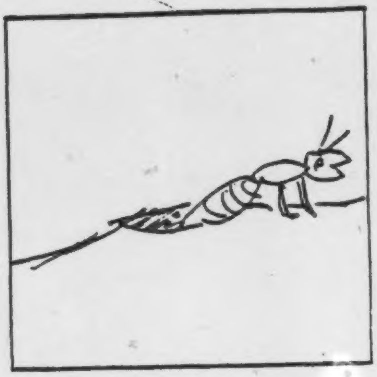


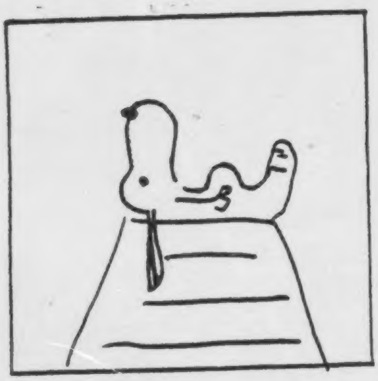
THEME/ANIMALS: Yes

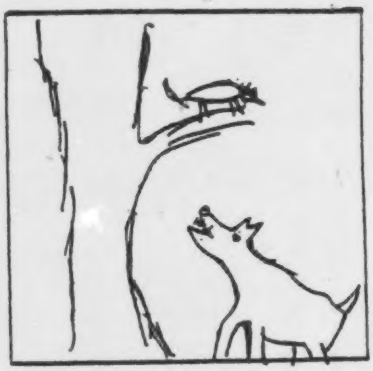




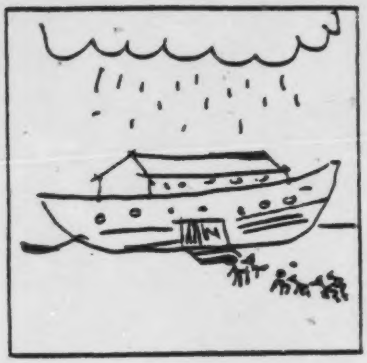


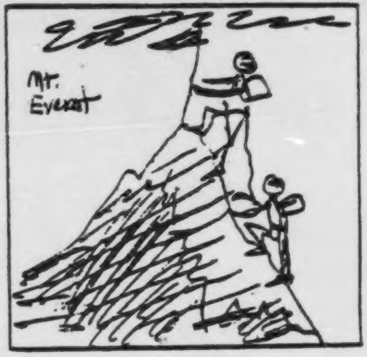


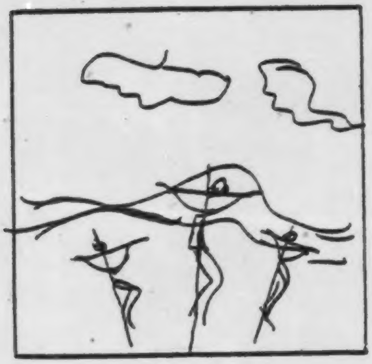




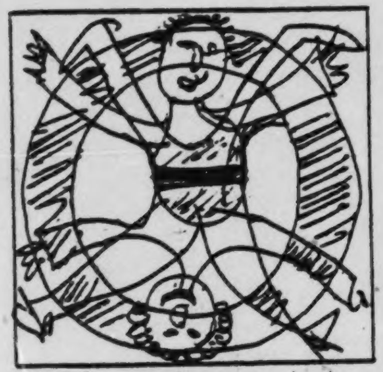
THEME/RELIGIOUS, HISTORICAL, MYTHOLOGICAL: Yes



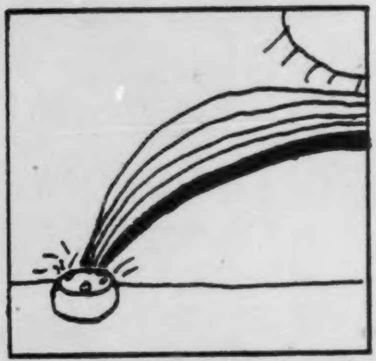




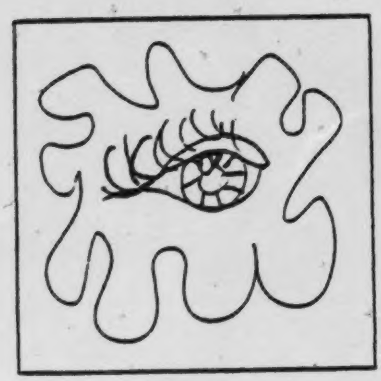
THEME/FANTASY, SCIENCE FICTION, SURREALISM, IMAGINARY: Yes

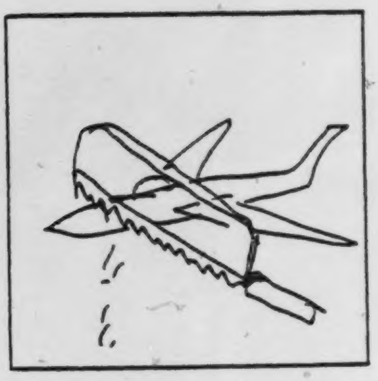


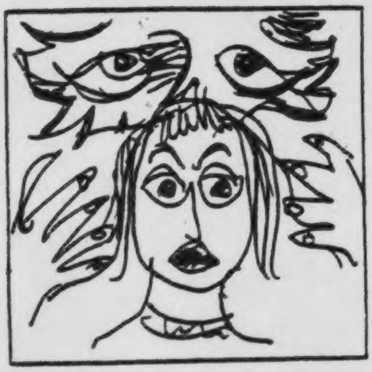
Appears to be one body, multiple arms, legs, heads. Borderline between Theme, Category 6 and Theme, Category 9.

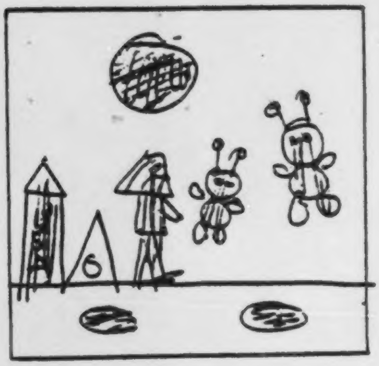


Pot of gold at end of rainbow.

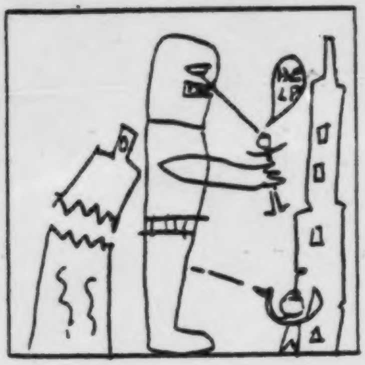


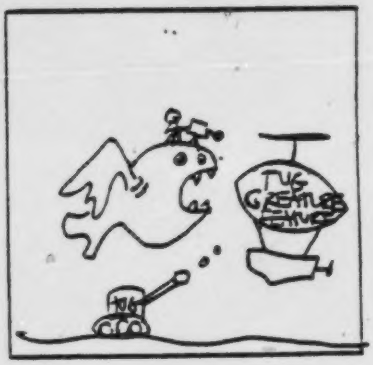


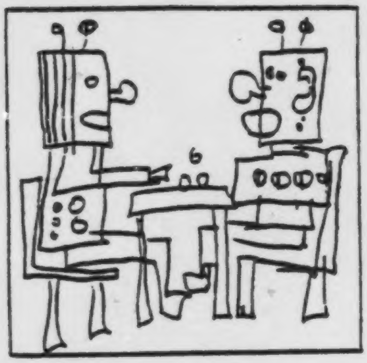


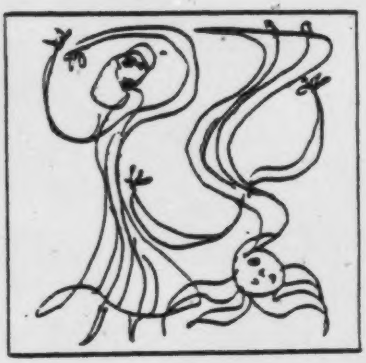


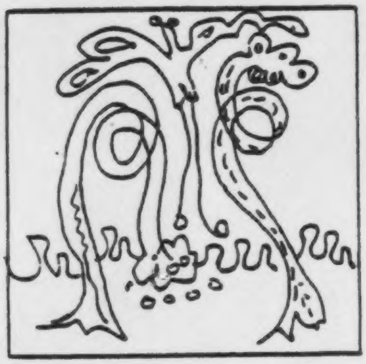
THEME/FANTASY, SCIENCE FICTION, SURREALISM, IMAGINARY: Yes



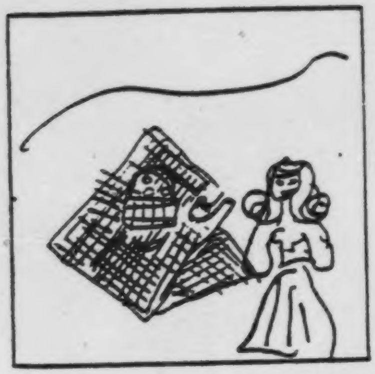

THE GREMLINS
106

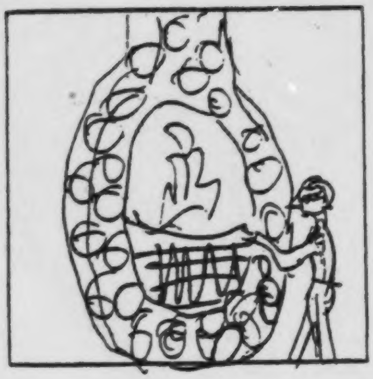


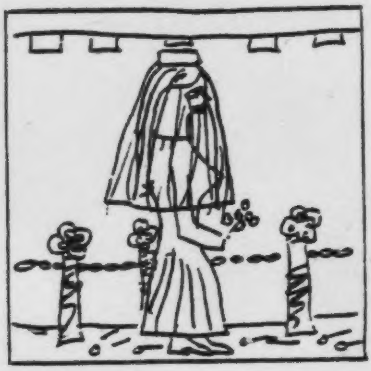


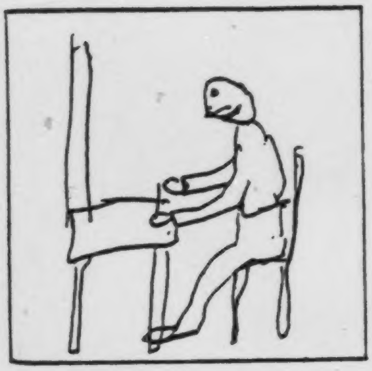


THEME/DOMESTIC, GENRE, HOLIDAY: Yes

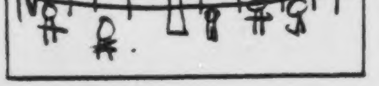


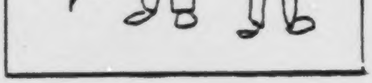






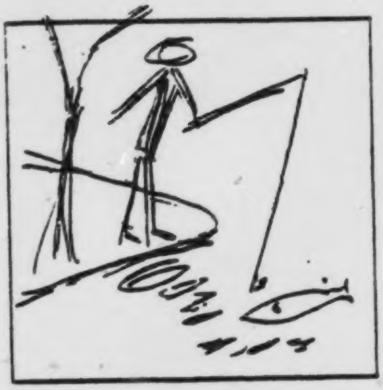
Writing a letter

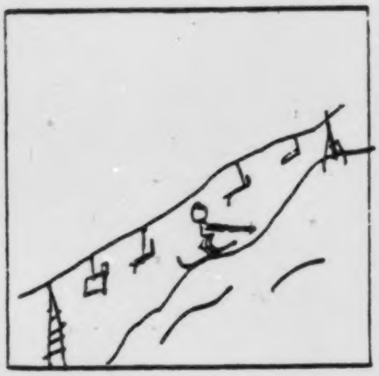


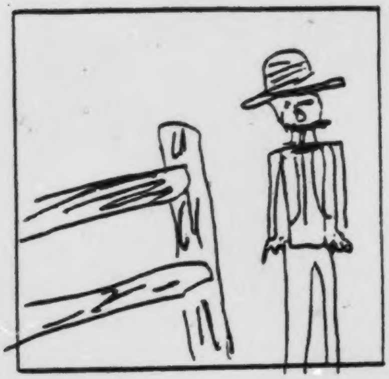


THEME/DOMESTIC, GENRE, HOLIDAY: No

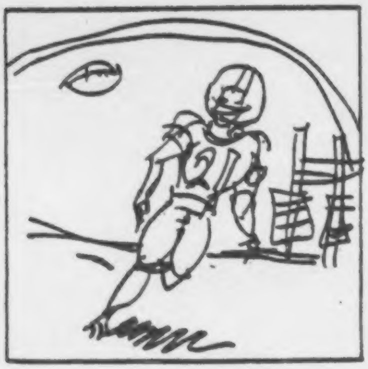
If the activity is ambiguous, as with the person beside the fence shown below, record the theme as the more general "PEOPLE."

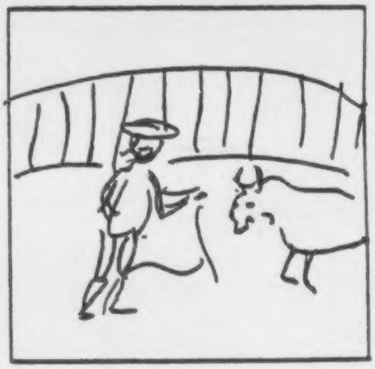


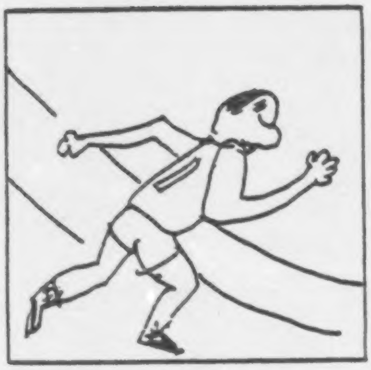


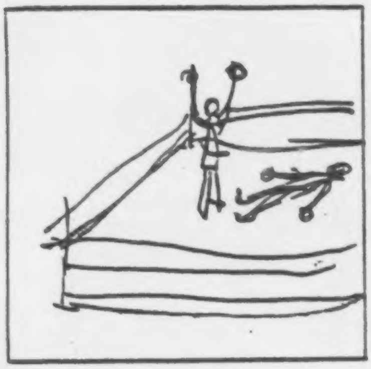


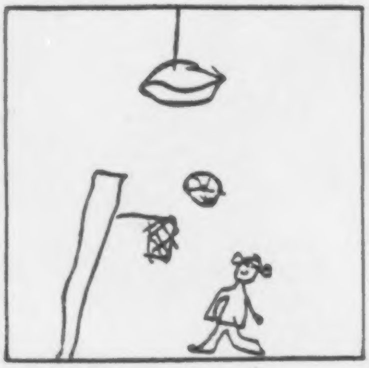
THEME/SPORTS: Yes

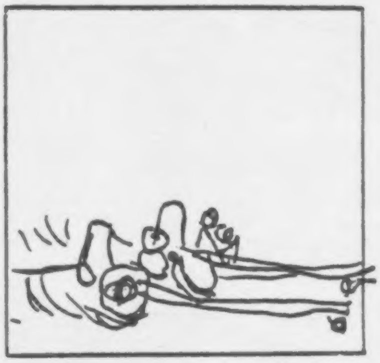




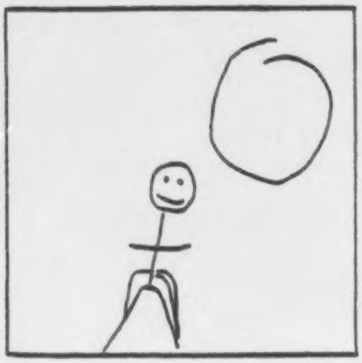


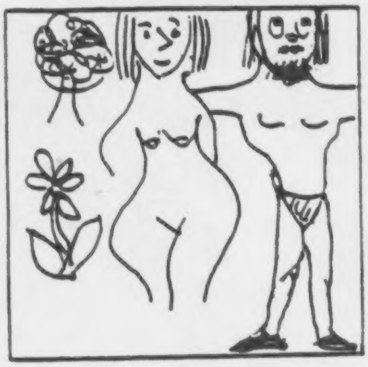


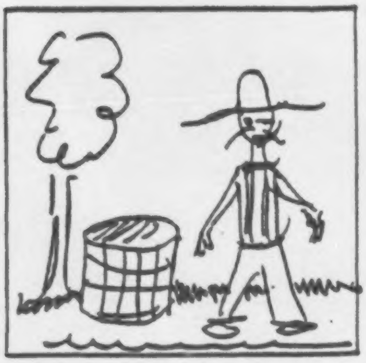


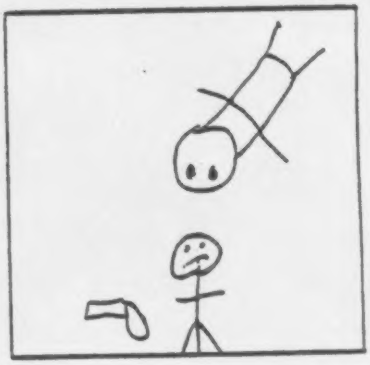


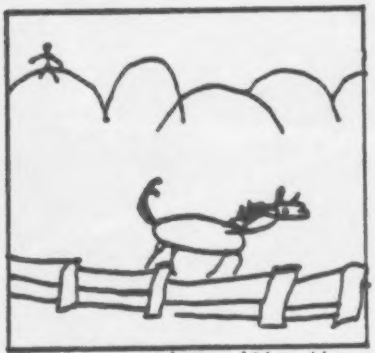
THEME/HUMAN FIGURE, HUMAN BODY PARTS: Yes





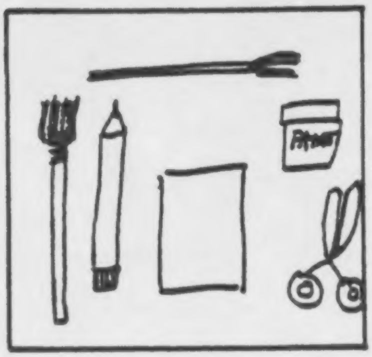


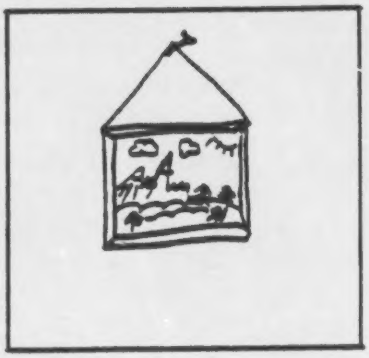




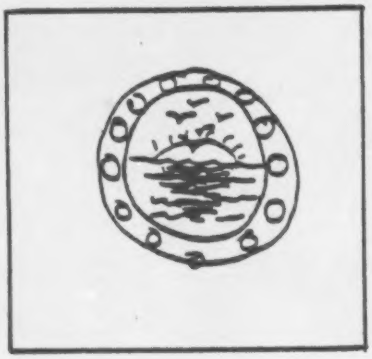
The connection with the animal is too oblique to be classified as Domestic, Human takes precedence.

THEME/STILL-LIFE, INTERIOR: Yes

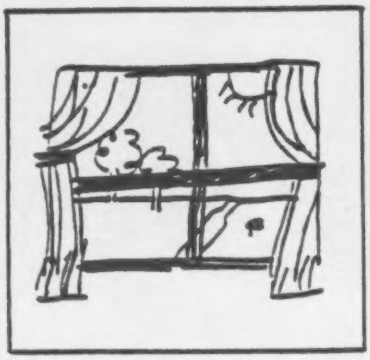




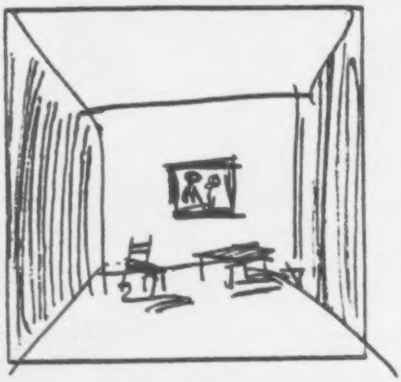
Painting shown hung on the wall implies Interior

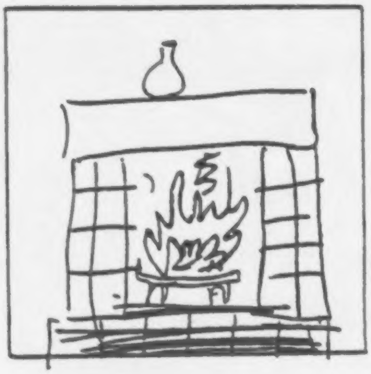


Seascape seen from ship porthole is Interior

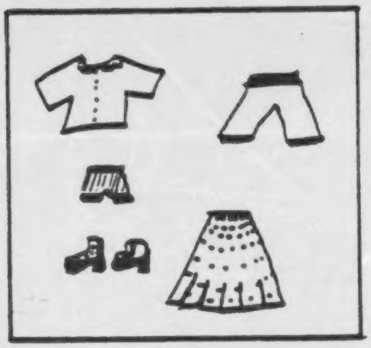


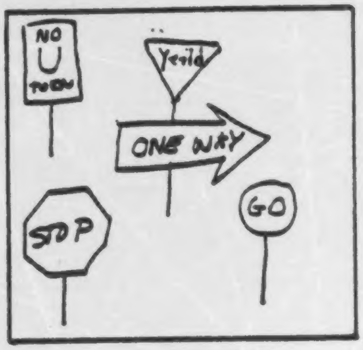
Scene from inside--Interior



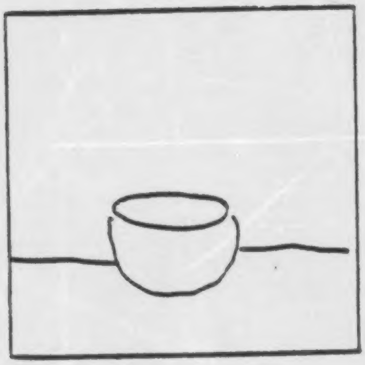


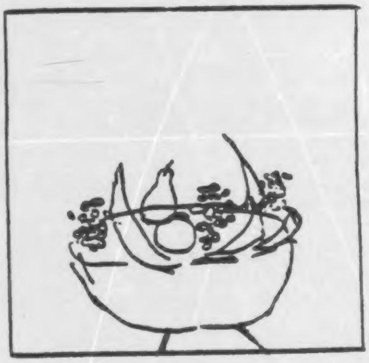
THEME/STILL-LIFE, INTERIOR: Yes

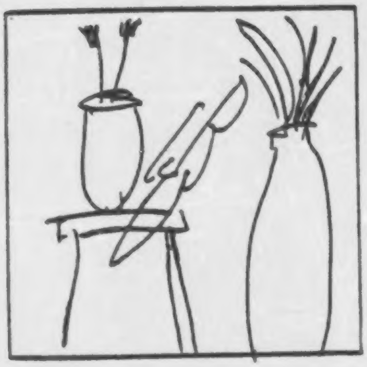


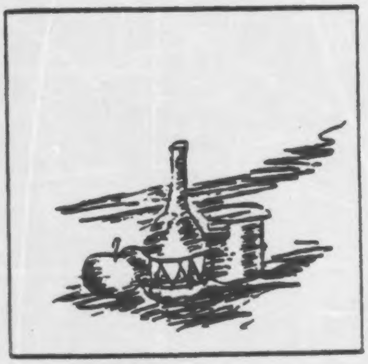

NO
U
TURN
Yeild
ONE WAY
STOP
GO

Objects of the same category but with no groundline.

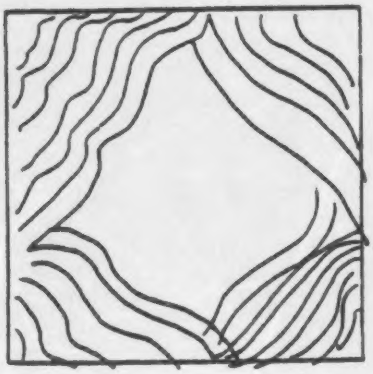


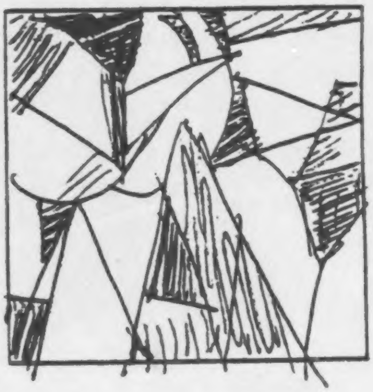


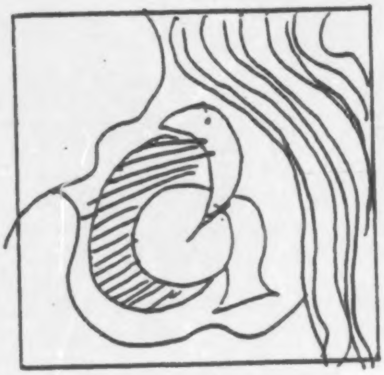


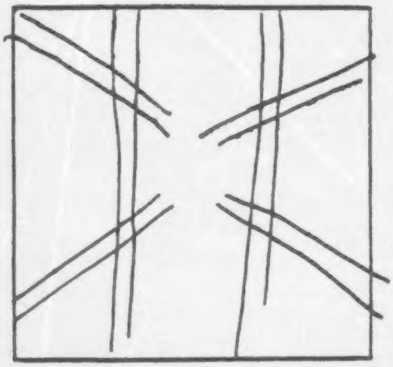


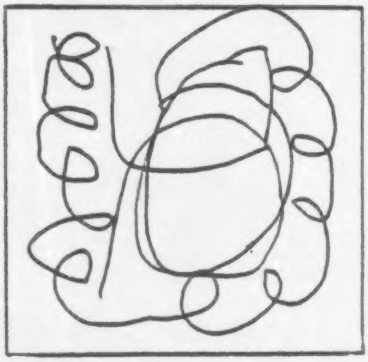
THEME/NON-OBJECTIVE: Yes



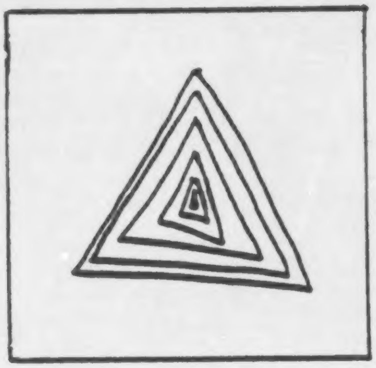


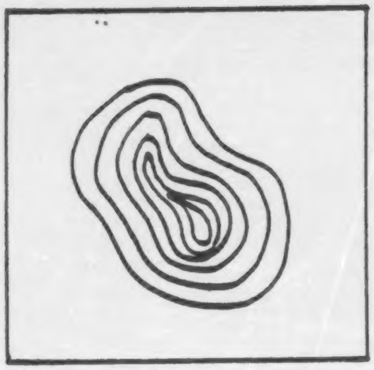


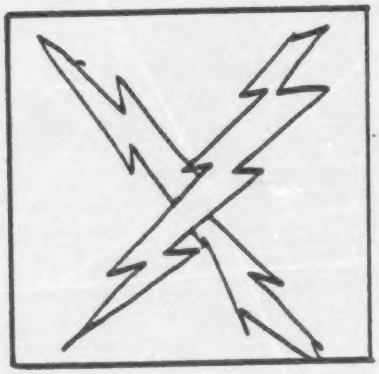




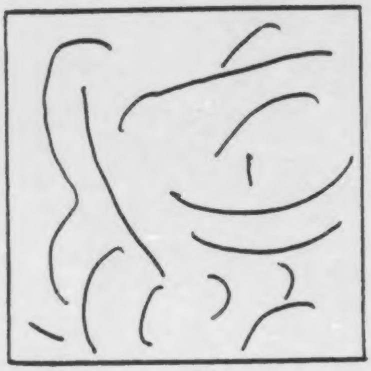
THEME/NON-OBJECTIVE: Yes

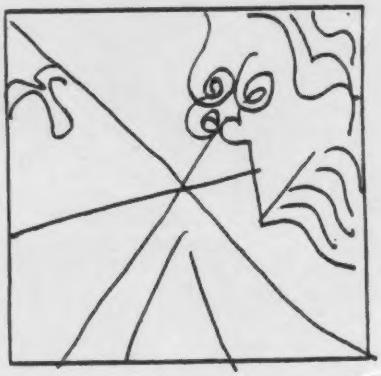


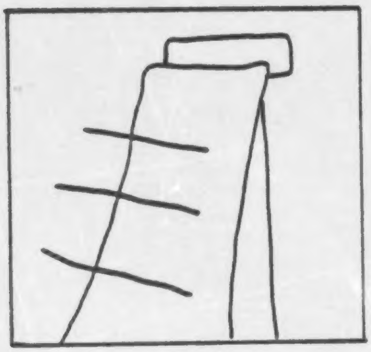


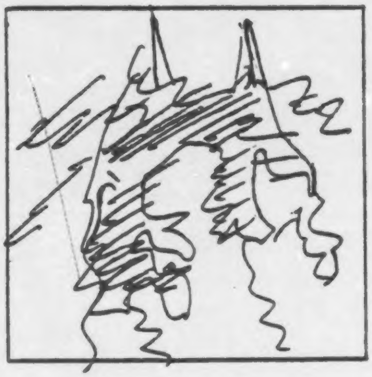


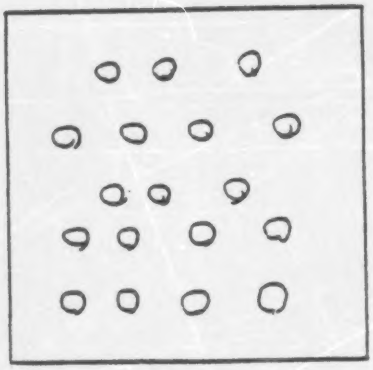
THEME/NON-OBJECTIVE: Yes

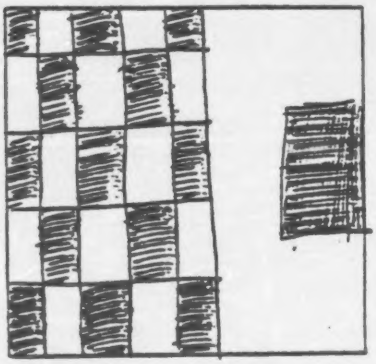




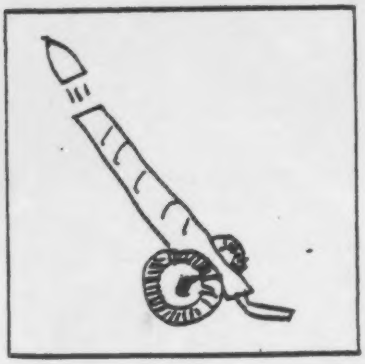


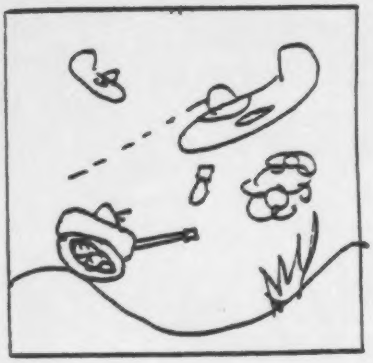


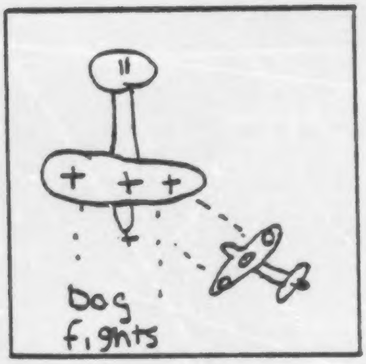




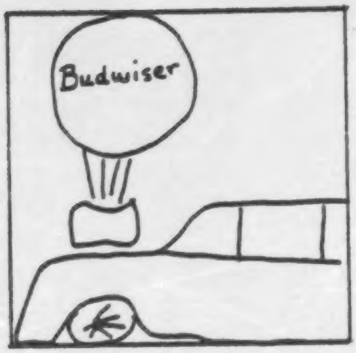
THEME/WAR, BATTLES: Yes

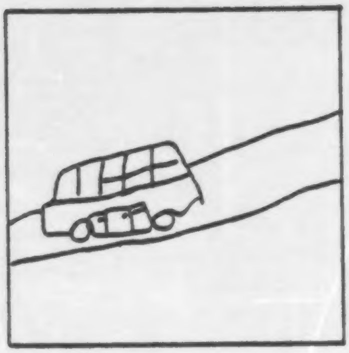


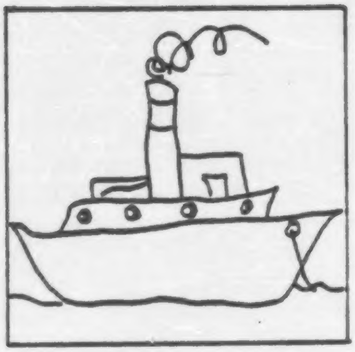


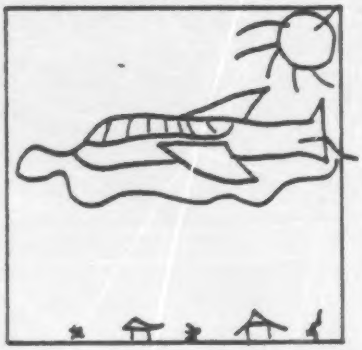


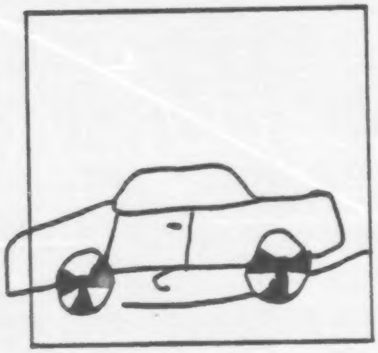
THEME/VEHICULAR: Yes

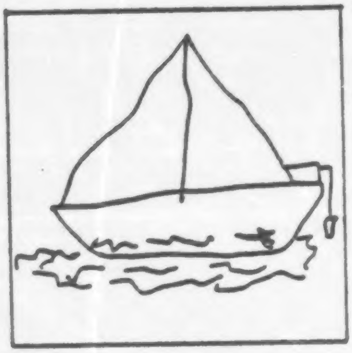




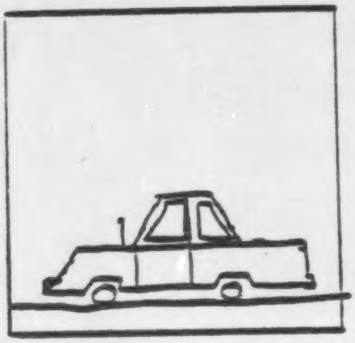


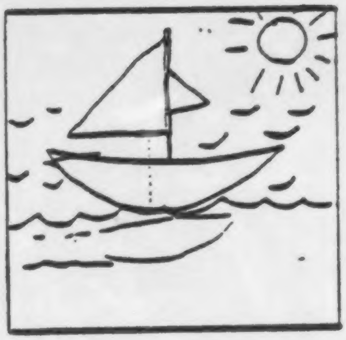


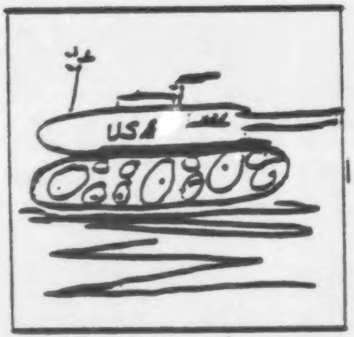


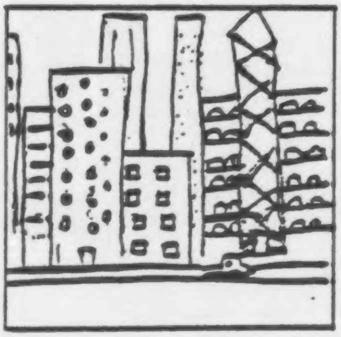


THEME/VEHICULAR: Yes



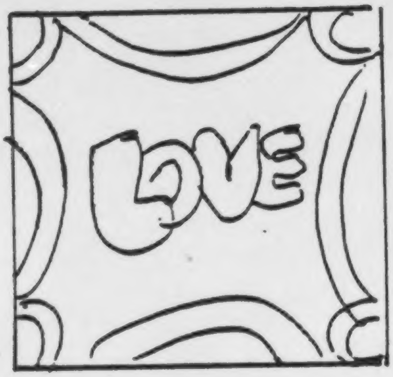


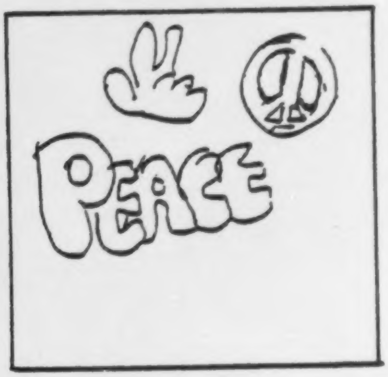


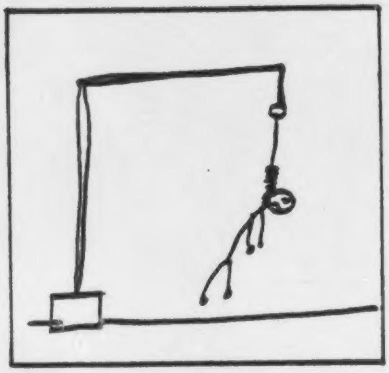


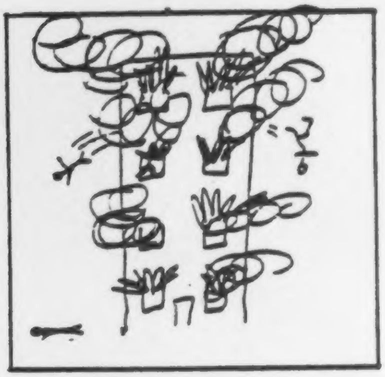
THEME/OTHER: Yes

Compositions of letters and symbols, or poster-like presentations.

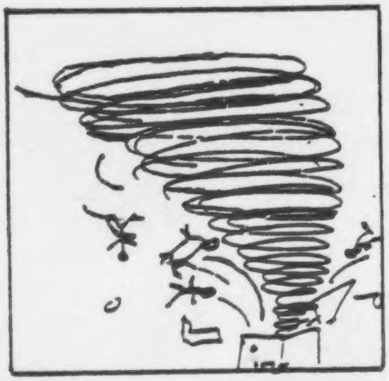


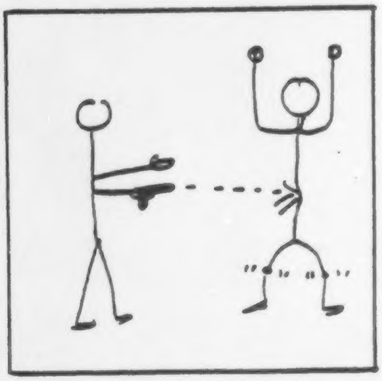




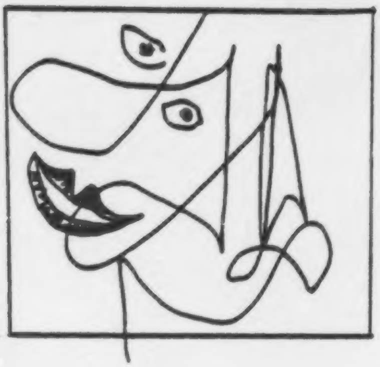


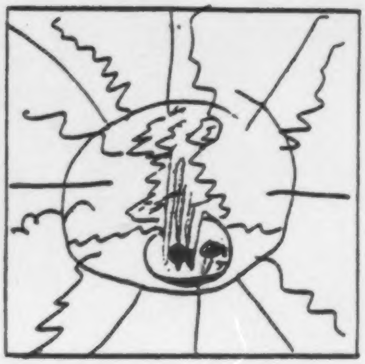
Dramatic scenes that do not fit in another category.

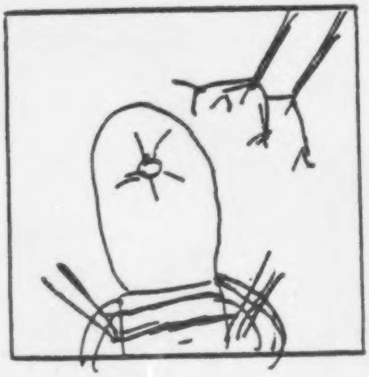


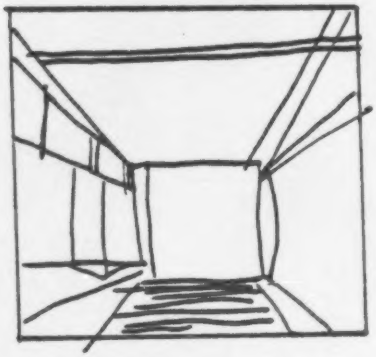


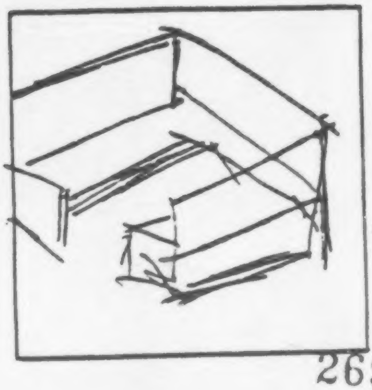
THEME/OTHER: Yes



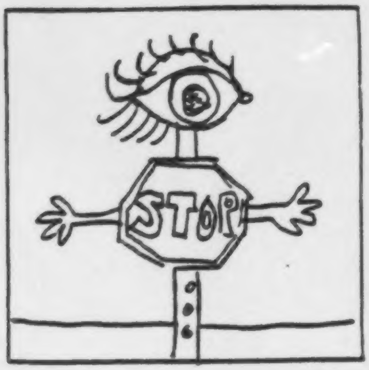


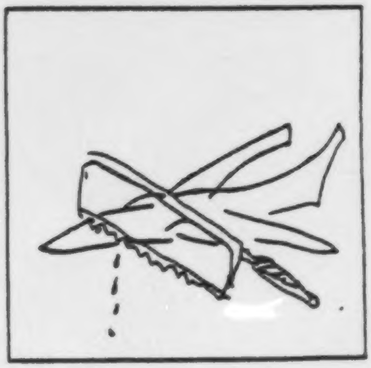


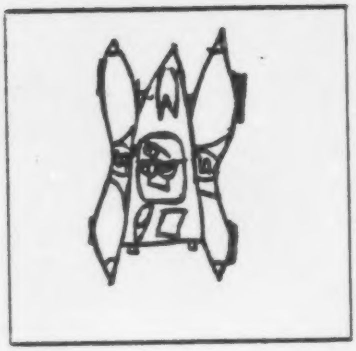


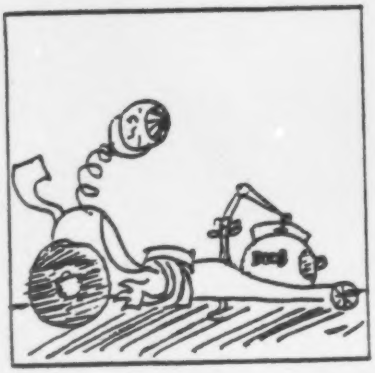


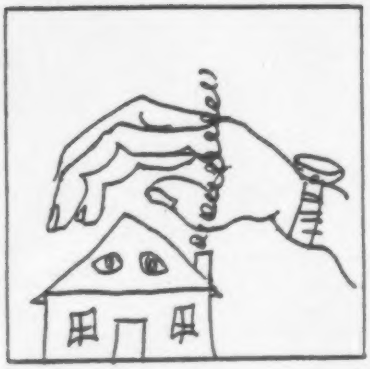
CHARACTER/INVENTIVE: Yes

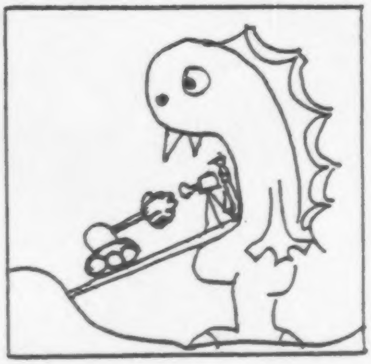




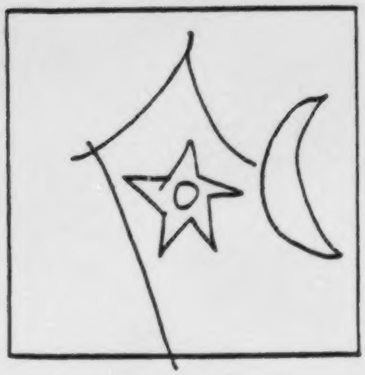


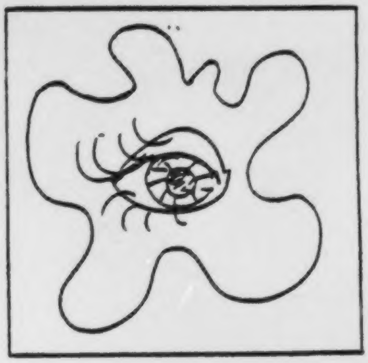


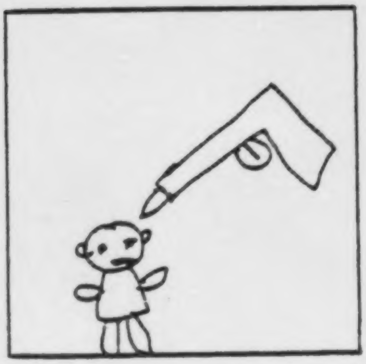




CHARACTER/INVENTIVE: No

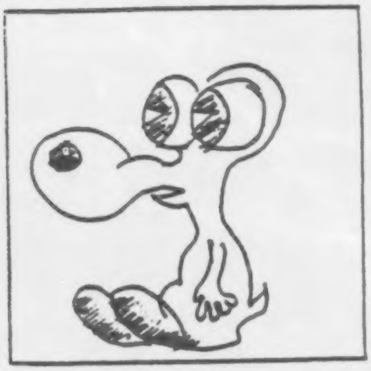


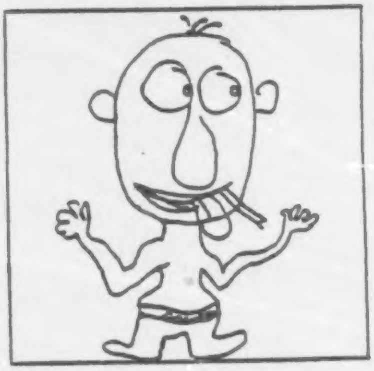


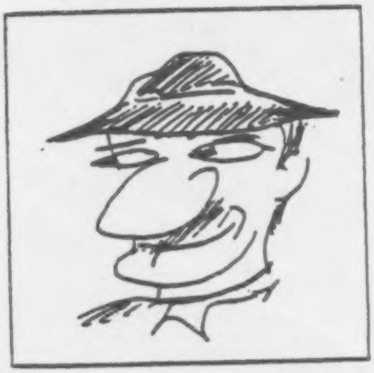


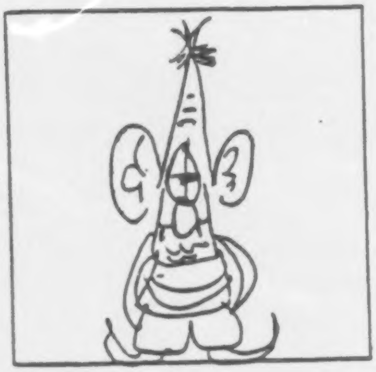
271

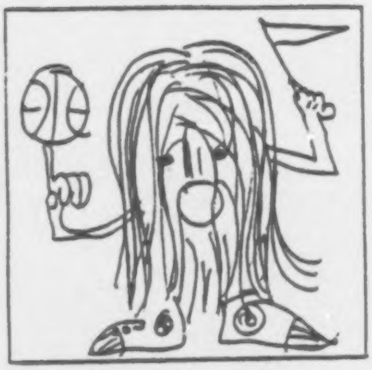
CHARACTER/CARTOON, MONSTROUS: Yes

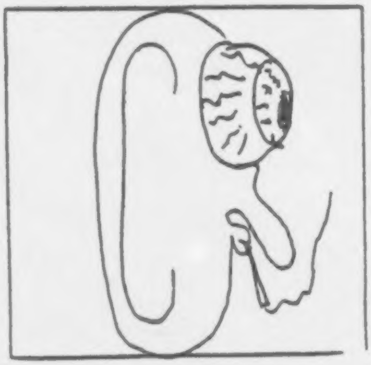




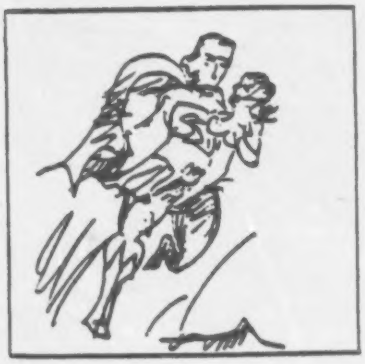


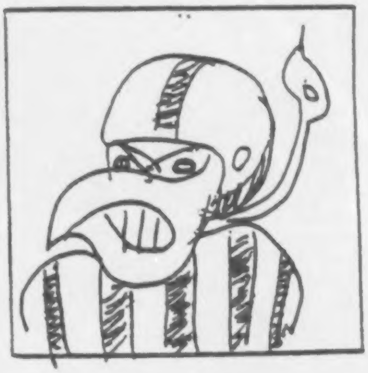


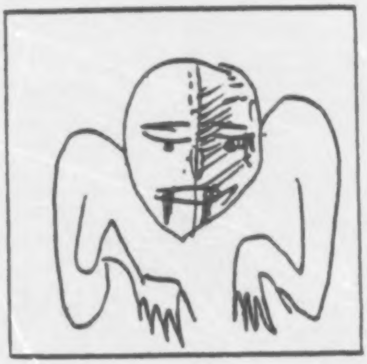


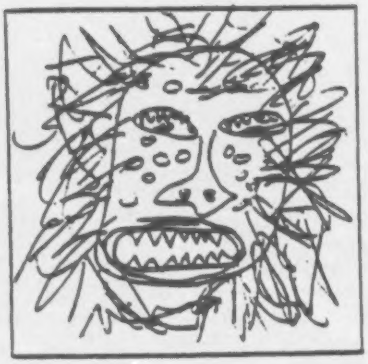


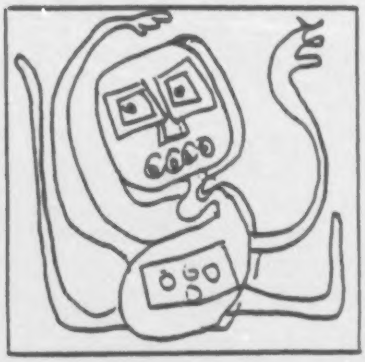
CHARACTER/CARTOON, MONSTROUS: Yes

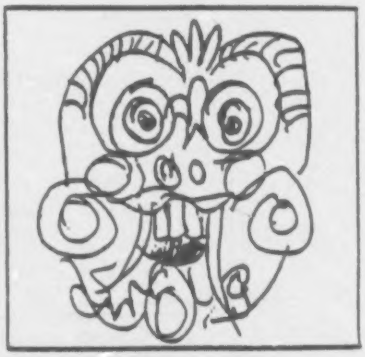




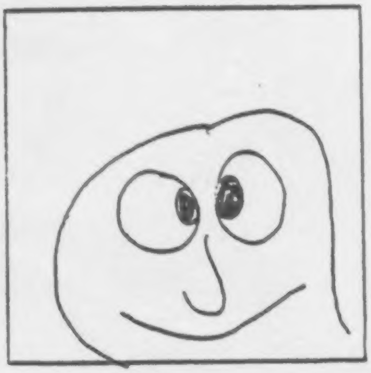


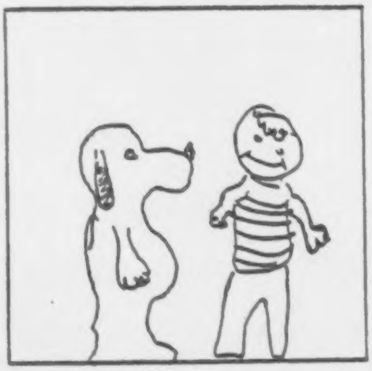


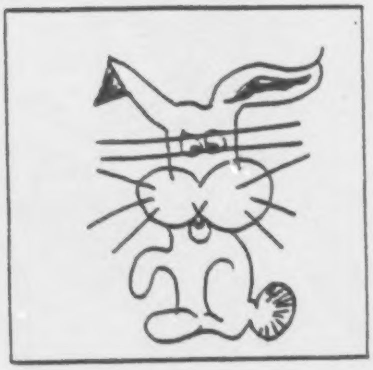


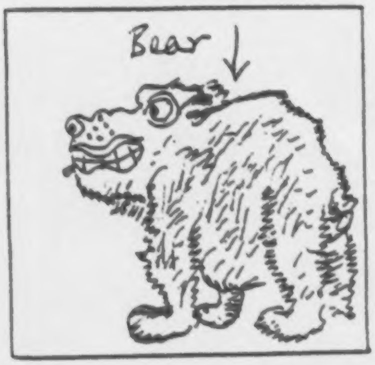


CHARACTER/CARTOON, MONSTROUS: Yes

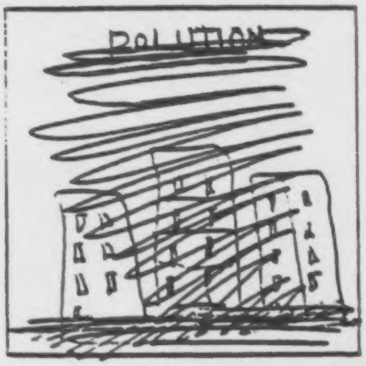


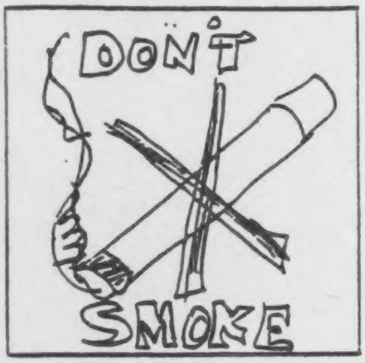


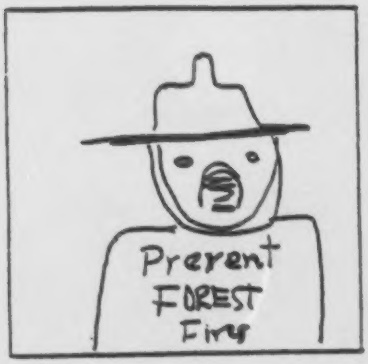


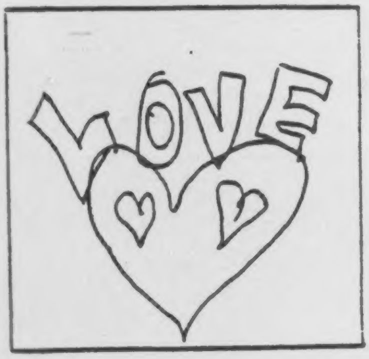


CHARACTER/MESSAGE: Yes

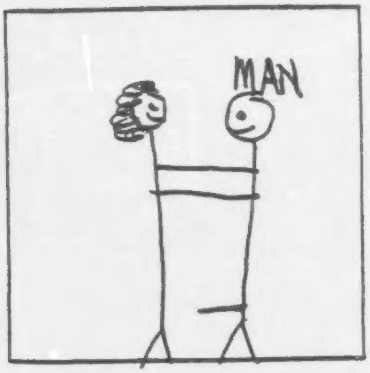


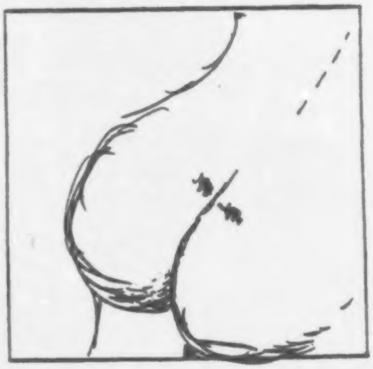


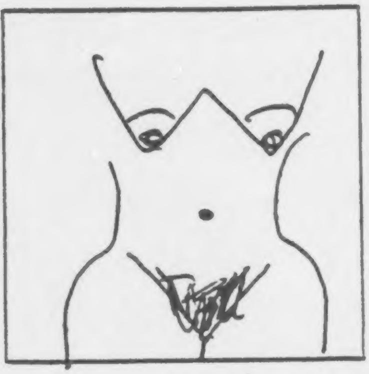

Prerent
FOREST
Fires

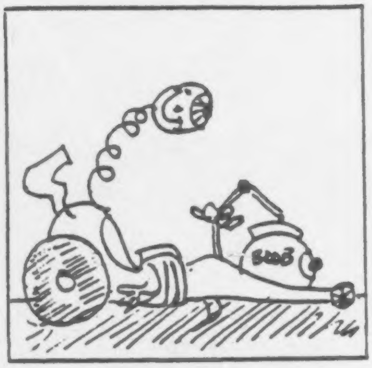


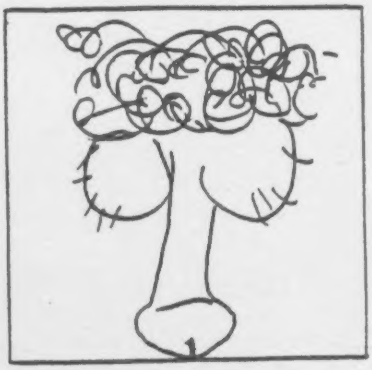
CHARACTER/SEXUAL: Yes

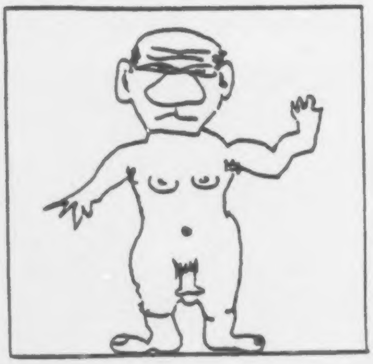




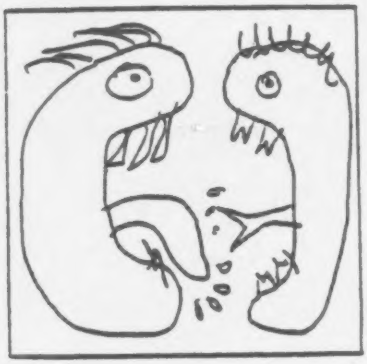


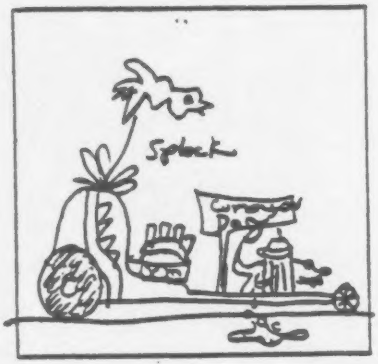


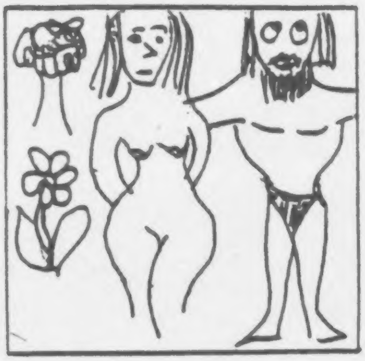


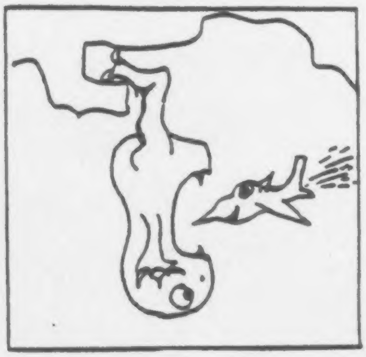


CHARACTER/HUMOROUS: Yes

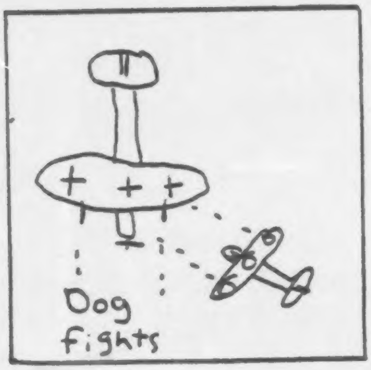


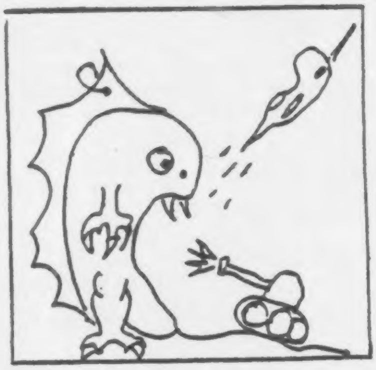


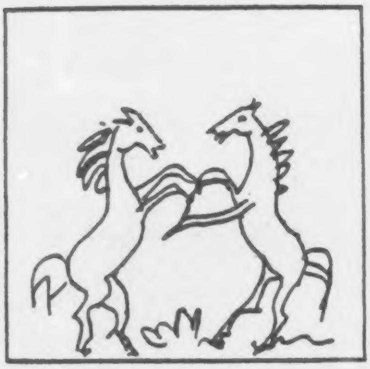


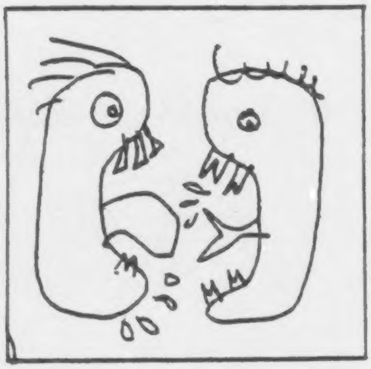


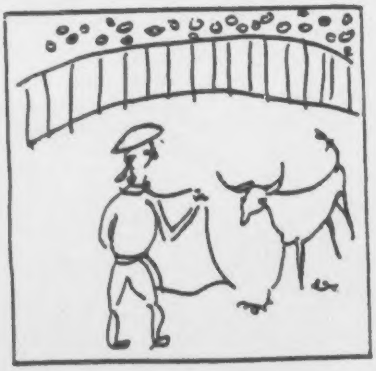
CHARACTER/CONFLICT: Yes

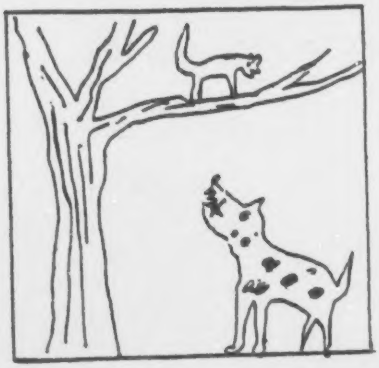




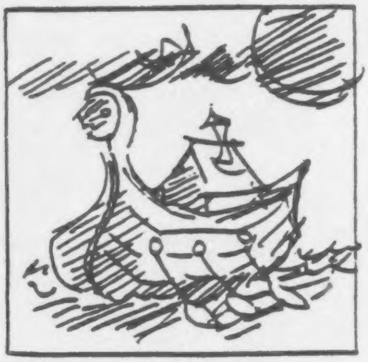


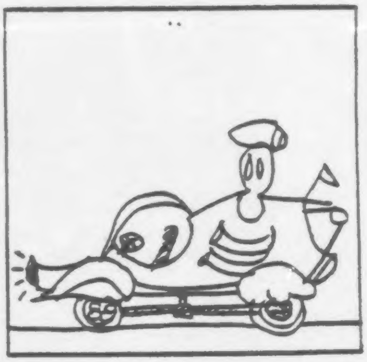


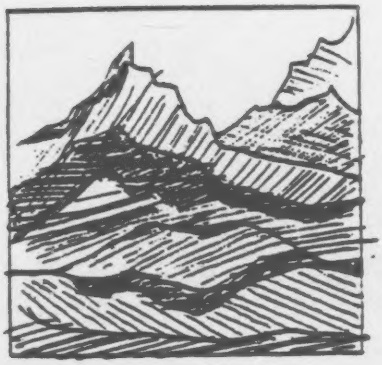


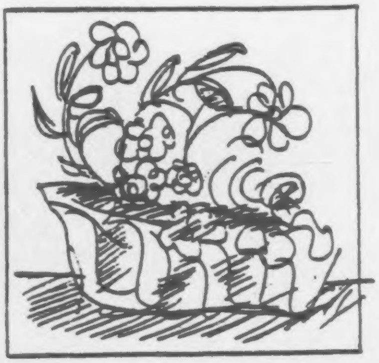


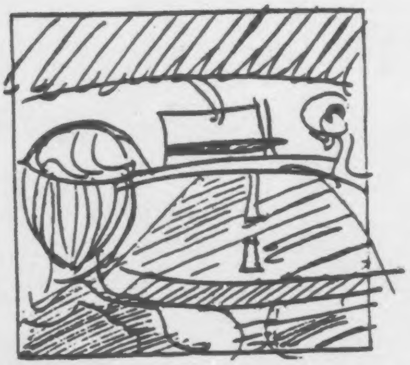
CHARACTER/FACILE: Yes



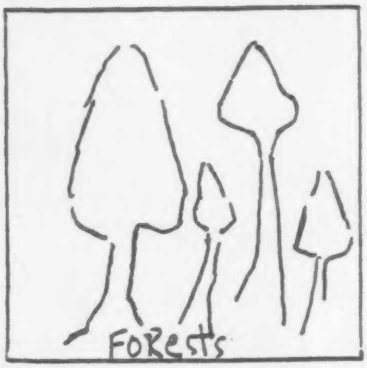


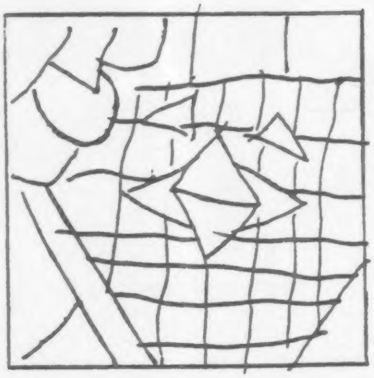


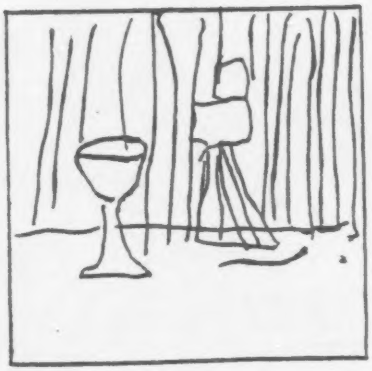


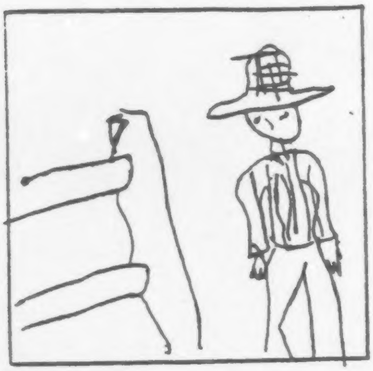


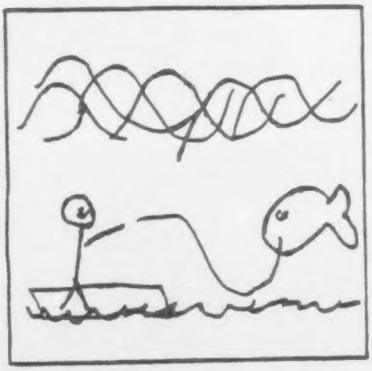
CHARACTER/FACILE: No

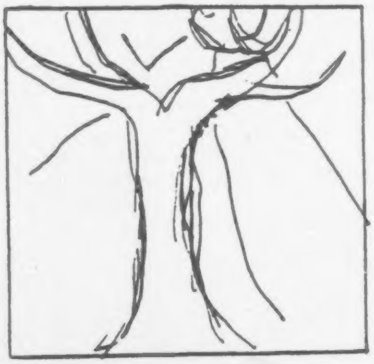




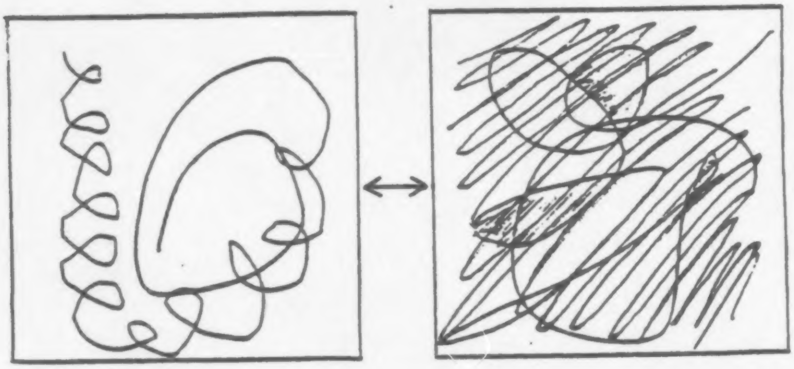


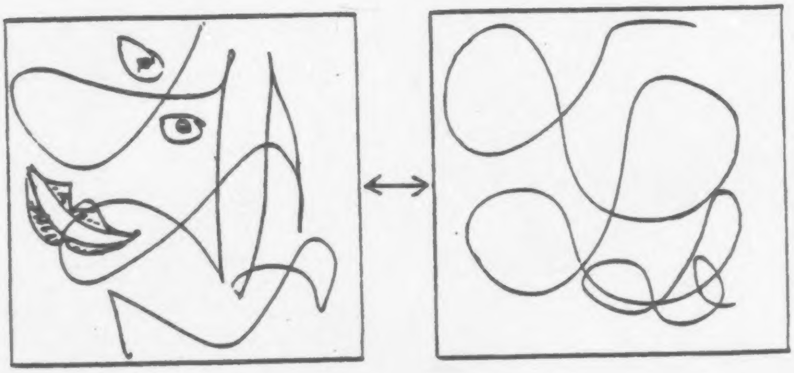


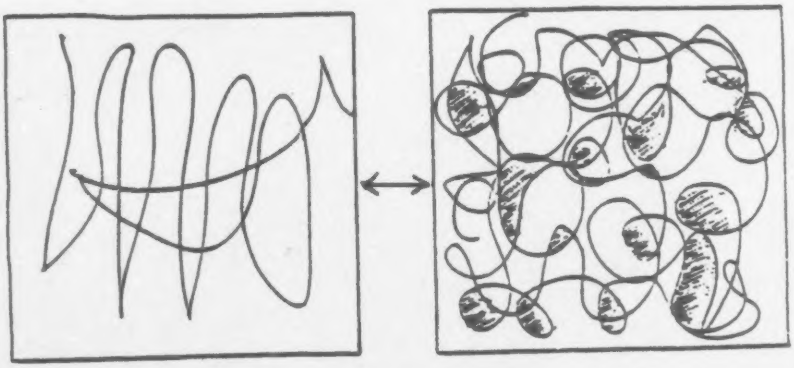




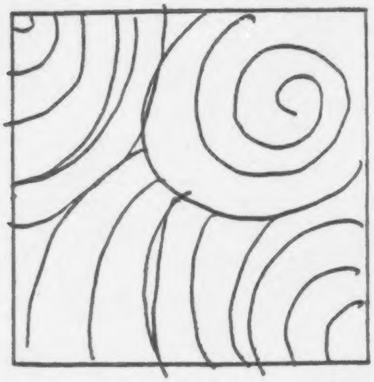
CHARACTER/SCRIBBLE, DRAWING: Yes

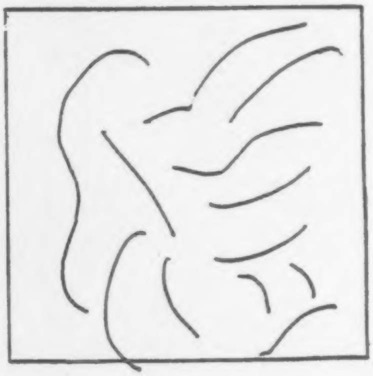


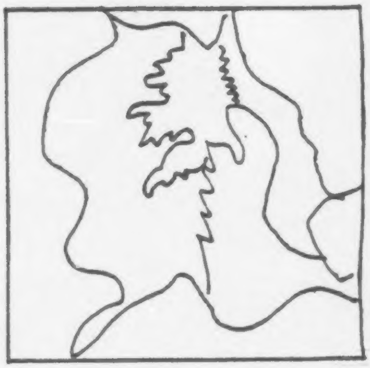


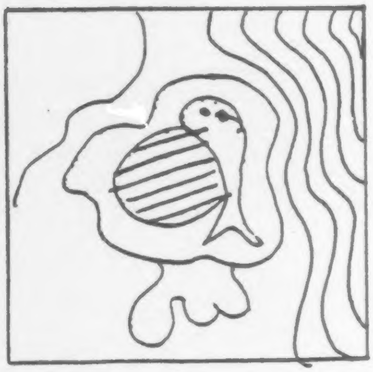


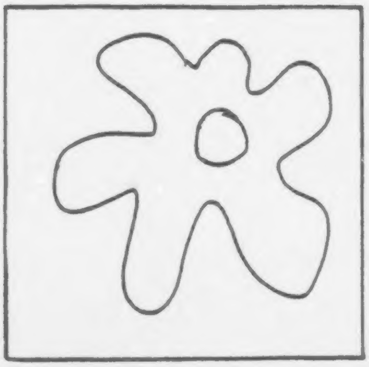
CHARACTER/SCRIBBLE, DRAWING: No

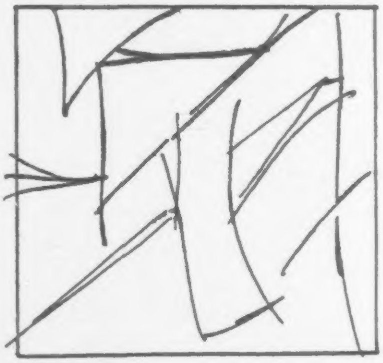






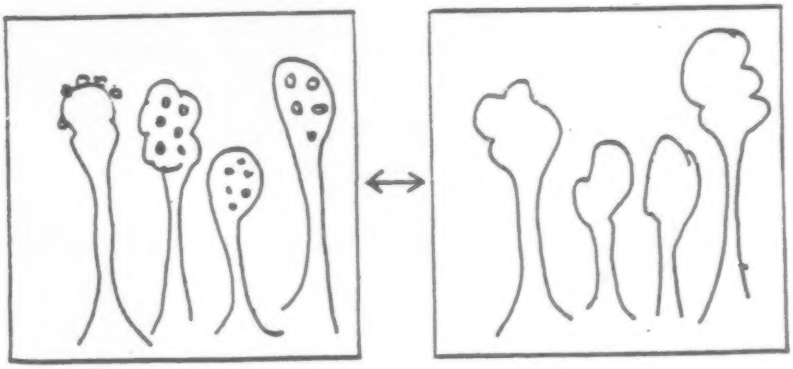


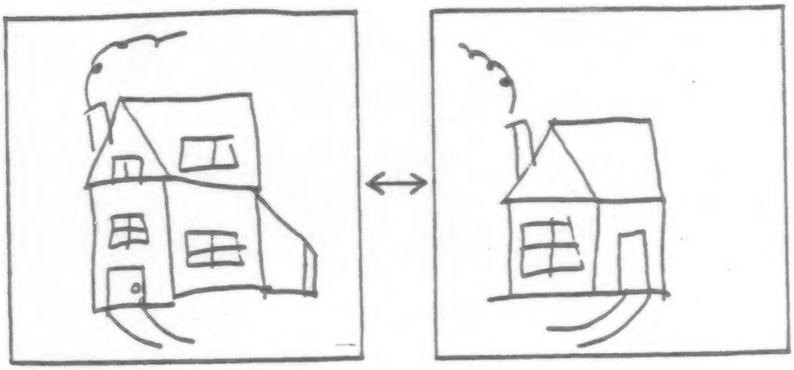


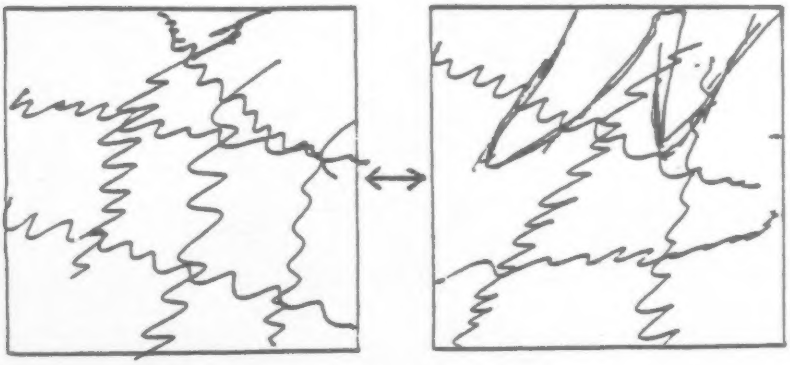


SIMILAR: Yes DIFFERENT: No

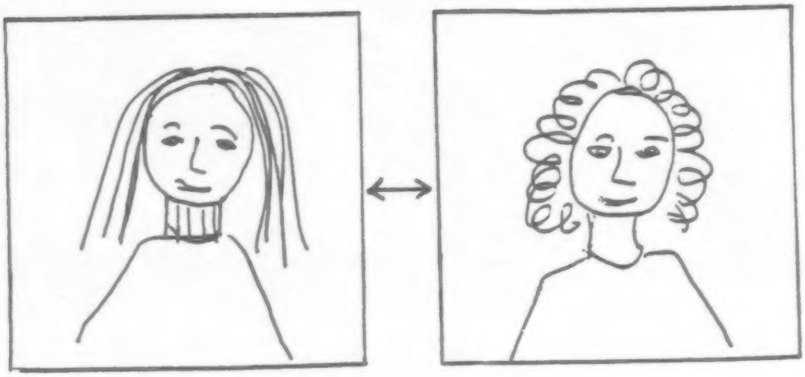
NOTE: Judging each pair of drawings only in examples.

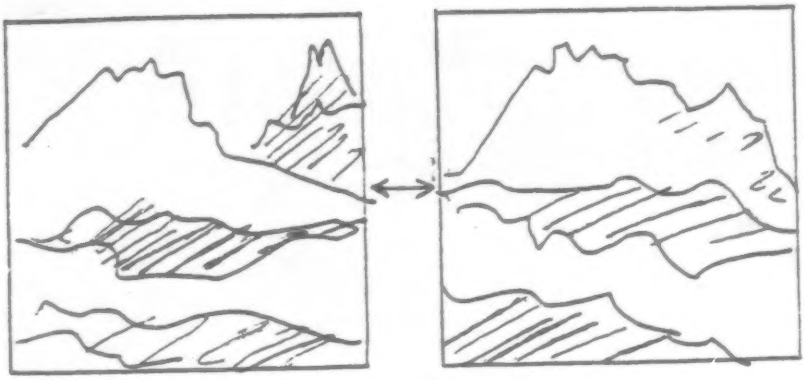


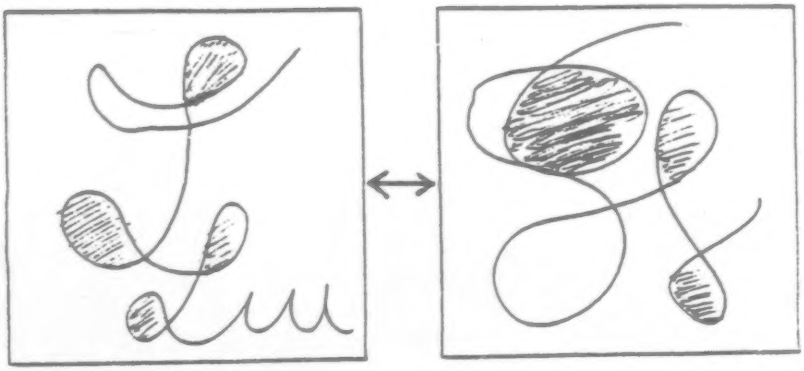




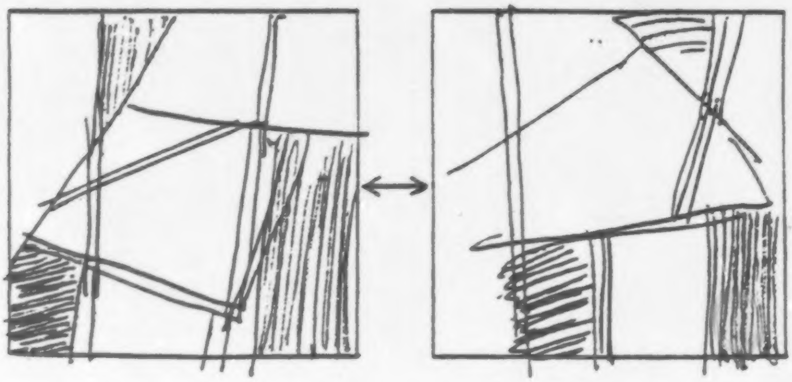
SIMILAR: Yes DIFFERENT: No

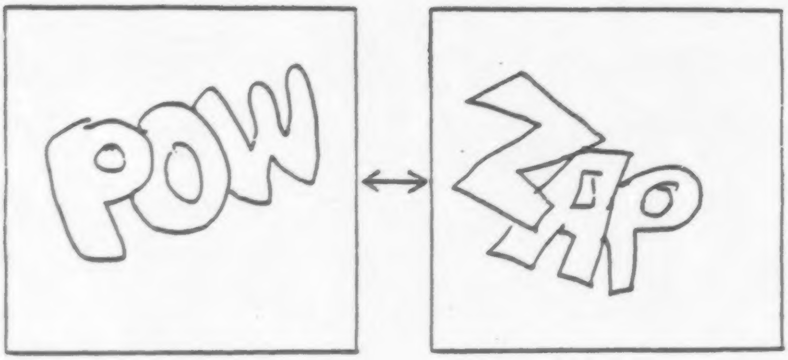




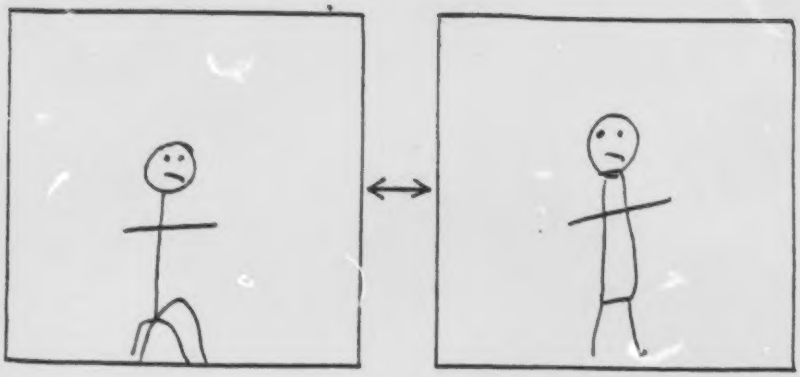


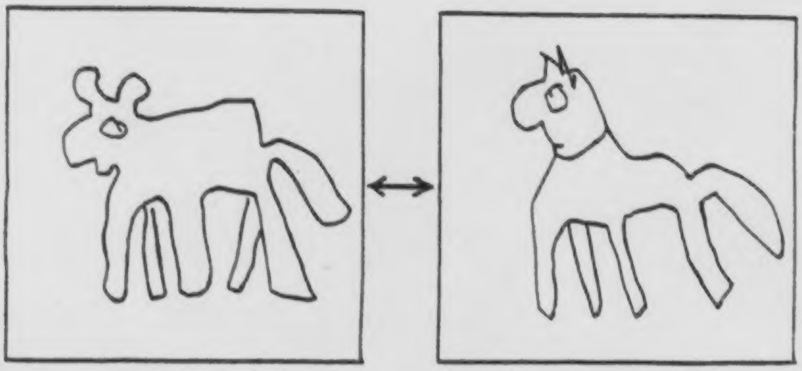
SIMILAR: Yes DIFFERENT: No



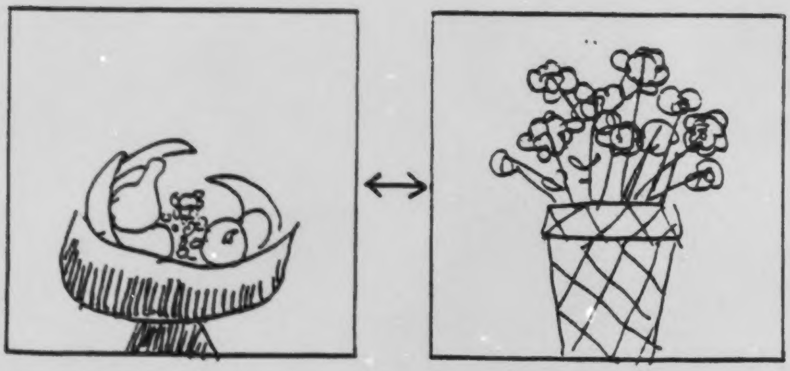


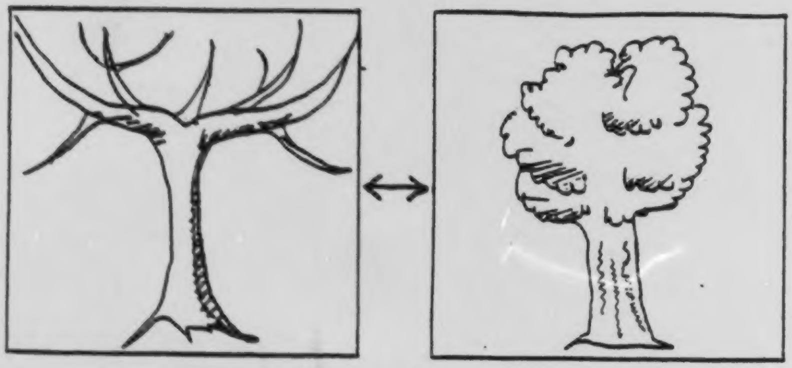
SIMILAR: Yes DIFFERENT: No

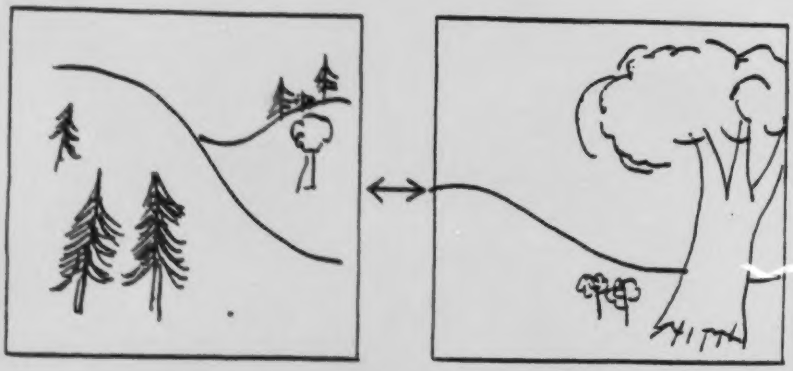




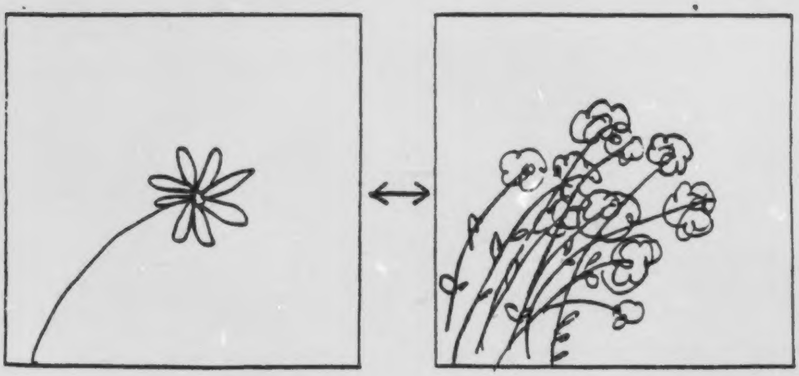
DIFFERENT: Yes SIMILAR: No

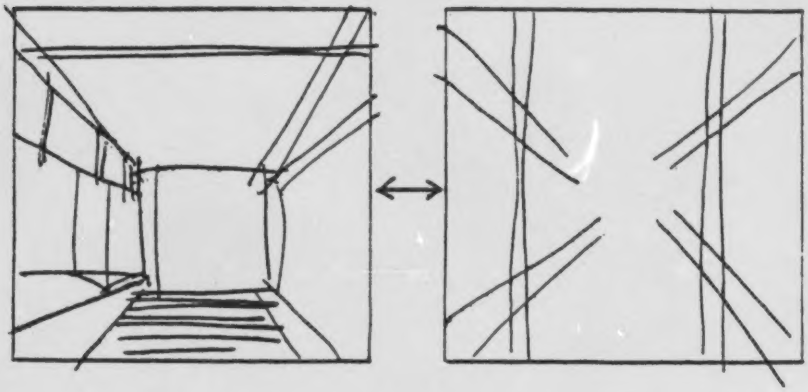


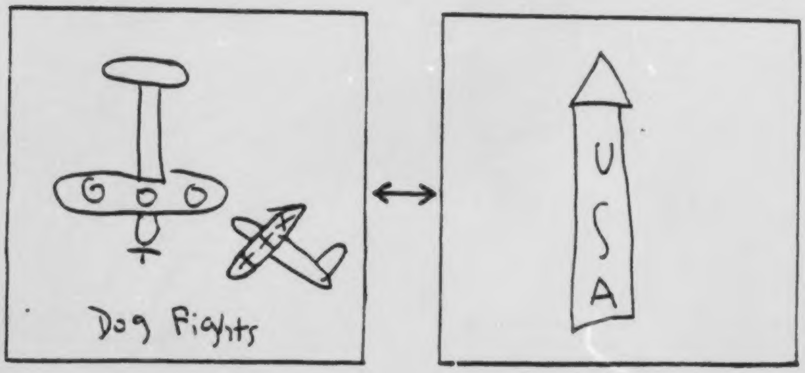




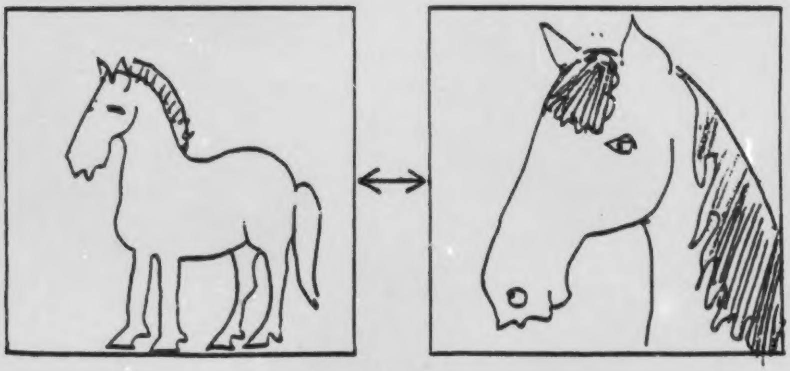
DIFFERENT: Yes Similar: No

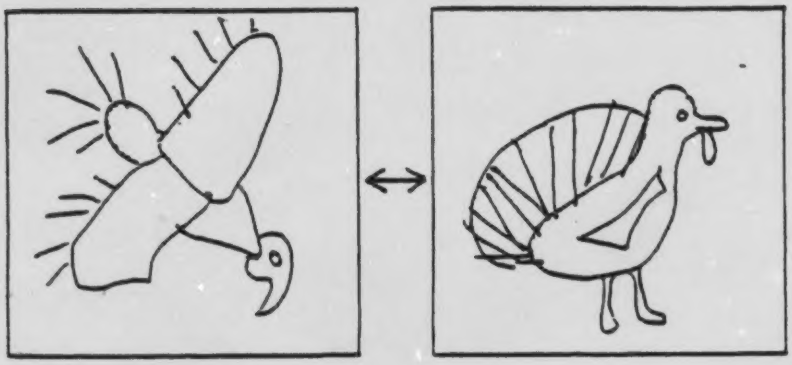


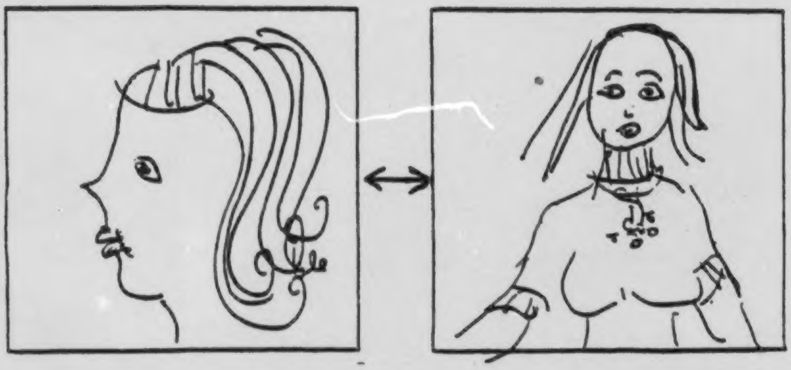



Dog Fights
USA

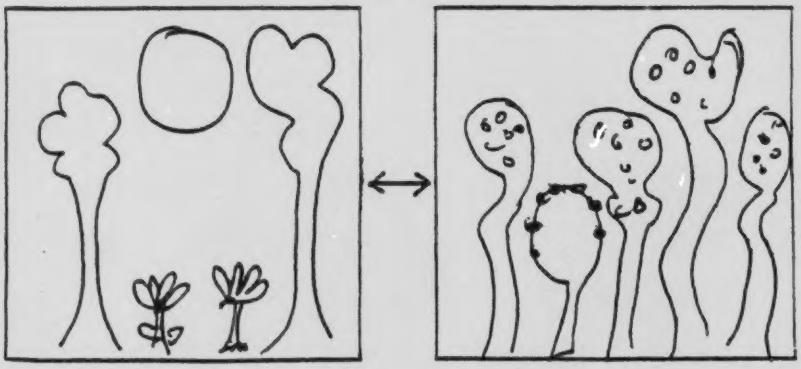
DIFFERENT: Yes SIMILAR: No

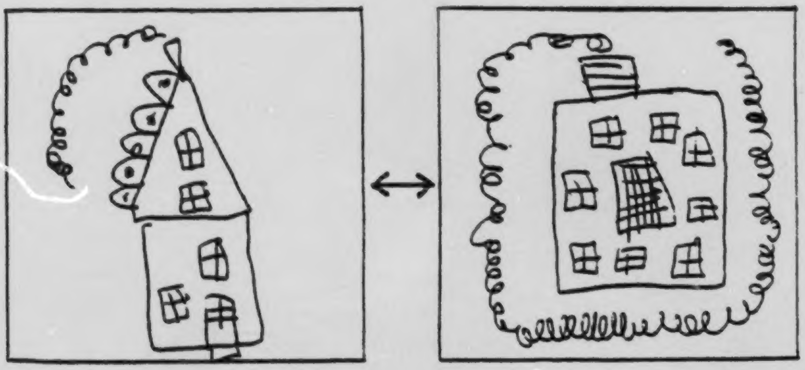


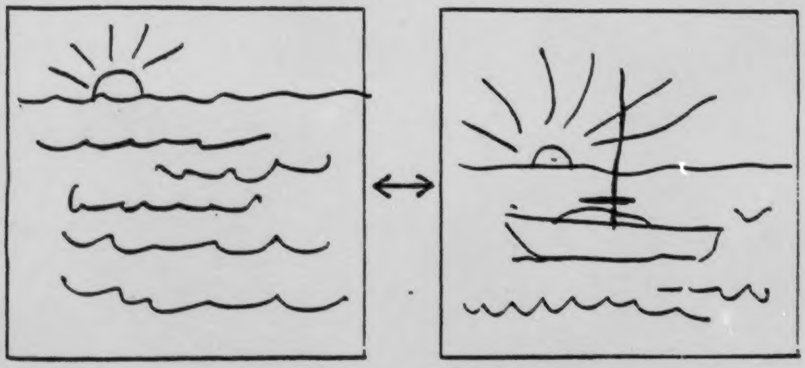




DIFFERENT: Yes SIMILAR: No



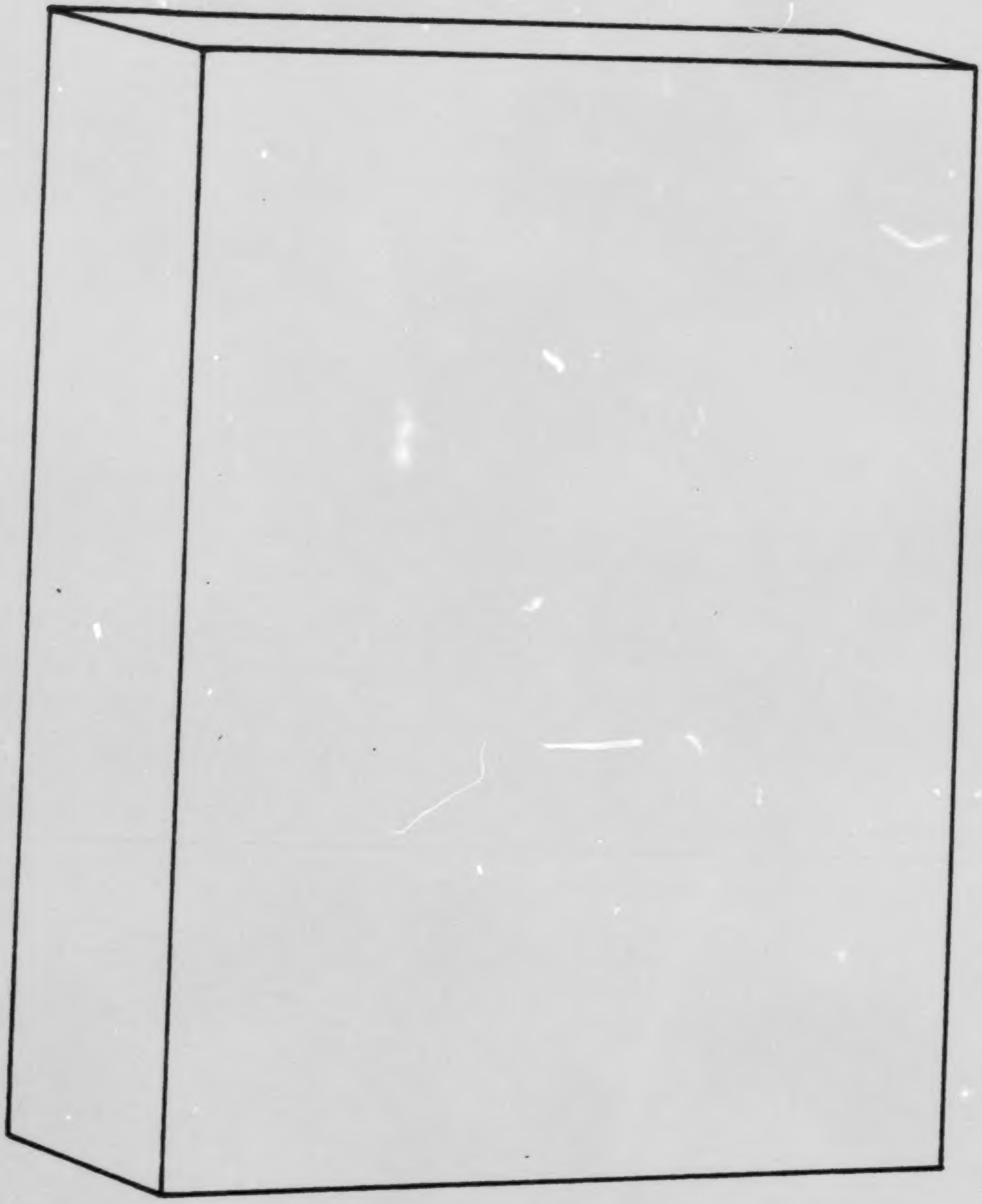




23. There is a new breakfast food called "Big B." It is said to be highly nutritious, and to contain many healthful vitamins. You are a package designer and have been asked by the company to design the box which will contain "Big B." The company wants the box to be really exciting so that people will notice it on the grocery shelves, but the company also wants people to know "Big B" is a breakfast food that is good for them. Your task is to make a drawing which shows your design for the box. Draw your design in the box shown on the next page.

PLEASE CONTINUE ON THE NEXT PAGE

23. (Continued)



DOCUMENTATION PAGE

NAEP Number: R303042-62A-23

Objective: PRODUCE WORKS OF ART

Subobjective: Produce works of art with a particular composition, subject matter, expressive character, or expressive content.

Exercise Type: Open-Ended

Overlap:	13	17
1978-79 Package-Exercise:	12-20*	12-23*
Total Time in Seconds:	558	576

Source Information:
None, no copyrighted materials were used with this exercise.

*At both ages 13 and 17 the responses were made in a separate workbook rather than the regular exercise booklet.

SCORING GUIDE

Exercise Number R303042-62A-23

BIG B

Drawings of the Big B breakfast food box were first evaluated for rateability and sensitivity, then they were scored for the presence (yes) or absence (no) of fourteen characteristics under five general headings. These are described below.

Rateability

0 = No response--drawing space is blank
1 = Rateable--if a box design is present the drawing is rateable, even if it is on the wrong page or outside the blank box figure
7 = Stray or random marks
8 = Drew something other than the task
9 = Wrote "I don't know" or equivalent

Sensitivity

1 = Sensitive--respondent included self identifying information in the drawing and the response cannot be used in any publication.
2 = Not sensitive--no respondent identifying information is included in the drawing which may be used in publications.

Lettering

Several characteristics of the lettering on the box, if any, are scored. The lettering characteristics refer to the presence or absence of lettering, the agreement of letter case and design considerations of the letter B and other letters.

Lettering Present (yes = 1; no = 2): Are there letters present on the box? If so, score "yes" for this category, if no then all other lettering categories are also scored as "no."

Letter Case Consistent (yes = 1; no = 2): Within each word, are the letters in consistent case relationship? This means the following:

1. A word that starts with a lower case letter has lower case letters throughout.

2. A word that starts with an upper case letter must have either upper case letters throughout or an initial upper case letter followed by lower case letters throughout.

If conditions 1 and 2 above are satisfied, then letter case is scored as "yes."

Letters for which the associated upper and lower case versions are to be checked are in the following list. (Lower case i has to be dotted even in cursive writing.)

A B D E F G H I J L M N Q R T
a b d e f g h i j l m n q r t

"B" Design Consideration: (yes = 1; no = 2): Does the "B" show evidence of design consideration? Are there black areas, variations in thickness in the letter, patterns within the letter, or recognizable style? If so, score "yes" for this category.

Letter Design Consideration (yes = 1; no = 2): Do letters other than the "B" show evidence of design considerations? That is, do letters other than the "B" have black areas, variation in thickness, patterns within, recognizable style, or other similar features? If yes, then letter design consideration is scored as "yes."

Lettering Layout

Two characteristics of lettering layout were scored. They were letter spacing within words and word spacing. For both of these characteristics the top and side panels of the box are ignored and only the front panel is considered in the scoring.

Letters Well-Spaced (yes = 1; no = 2): Are the letters and punctuation marks well-spaced throughout? This refers to the spacing of letters within words and not to space between words. If yes, then letters well spaced is scored as "yes."

Words Well-Spaced (yes = 1; no = 2): This category involves the spaces between and around words. It refers to the placement of lines of words so that there is enough space between lines to allow easy reading. To be scored as "yes" for this charactristic, words cannot touch other words, edges of the front panel, or intersect other forms unless it is a deliberate and integral part of the design. If the words meet these conditions, then words well spaced is scored as "yes."

Non-Verbal Imagery

Drawings of the Big "B" breakfast food box are categorized as having nonverbal images or not, whether or not these images contribute to the box's message, and whether or not the non-verbal images are novel or clever.

Imagery Present (yes objective--non-geometric--imagery = 1; no--imagery = 2; and yes geometric imagery = 3): If the box design uses images other than letters and words, it is scored as having either objective or geometric imagery present. If not, then imagery present is scored as "no," and "no" is also scored for the categories labelled imagery contributes to message and imagery novel or clever. If the box has an identifiable non-verbal image (except only a geometric shape) then image present is scored as "yes = 1." If the box has only geometric shapes, then score "yes = 3." Geometric imagery includes only packages without any recognizable imagery except geometric shapes, borders, starbursts, etc. to enhance word design. Word quotation marks or words underlined do not qualify as geometric shapes.

Contributes to the Message (yes = 1; no = 2): Does the imagery contribute to the message in some way? That is, does the imagery relate in some way to the idea of breakfast food, or a play on the name "B"? If so, then contributes to the message is scored as "yes." Some "yes" examples are: a drawing of a person with B on the body, a picture of a muscleman with the words "gives you protein," and a breakfast-related food with words "Big B is an essential part of a good breakfast." Some "no" examples are: the only image is a car or a yo-yo, and the message is about a free car or a yo-yo and a drawing of eggs and bacon with only the words "Big B" on the box.

Novel or Clever Image (yes = 1; no = 2): To receive a "yes" in this category, the image was judged by the scorer to be novel or clever by being unusual, humorous or surprising--bees, birds, beaver, bears, etc., were considered novel or clever.

Integration

Two characteristics of the drawing are scored under integration. They are coherent and vivid design. When scoring these characteristics the top and the side of the box are ignored.

Coherent Design (yes = 1; no = 2): This category can apply to letter forms as well as general imagery and lettering. Do the lettering and/or the imagery function together as a whole to present a coherent, overall design? Does the design have an overall orderly appearance? Are the words and images combined in a pleasing manner? Is the design at least somewhat planned and moderately balanced? If words alone are on the box, then is the message clear, the product name clear, and are word spacing or design considered? Both messiness and clutter can detract from coherence. If the design is coherent, then a "yes" is scored.

Vivid Design (yes = 1; no = 2): Does the design present a vivid, striking or bold overall package design incorporating both lettering and imagery? That is, would this be an eye-catching package for a store shelf? The eye-catching devices must be fairly dominant. Small lonely bursts and large thin letters are not enough. Medium to large letters are made bold by pattern, shadow and thickness. Coloring or patterning of the image also contributes to vividness. Clutter usually detracts from vividness. If the design is vivid, then a "yes" is scored.

Information

Three information categories are scored. They are: presence of product name "Big B," the fact that it is a breakfast food, and the fact that it is nutritious.

Big B Present (yes = 1; no = 2): Do the words "Big B" appear on the box? If so, then it was scored as "yes." An example of a "yes" response is Big Bee. An example of a "no" response is Big Buck.

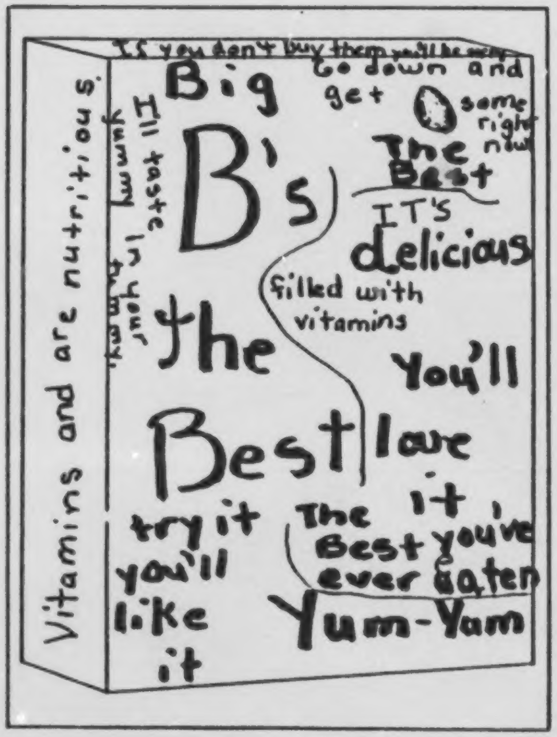
Breakfast Food (yes = 1; no = 2): Is it made clear either by images or words that this is a breakfast food? If so, it is scored as "yes." The requirement may be fulfilled by non-verbal images alone such as any grain or breakfast related food such as eggs, bacon, orange juice, flakes, etc. Words such as gets you started and references to morning were also enough to fulfill the requirement for a "yes" in this category.

Nutritious (yes = 1; no = 2): Is the breakfast food characterized as nutritious, healthful, good for people, etc.? If so, then nutritious is scored as "yes." Some examples of "yes" responses are: comparing skinny and well muscled people, gives energy, good for your daily vitamins and fortified. Examples of "no" responses are: tastes good and you'll like it.

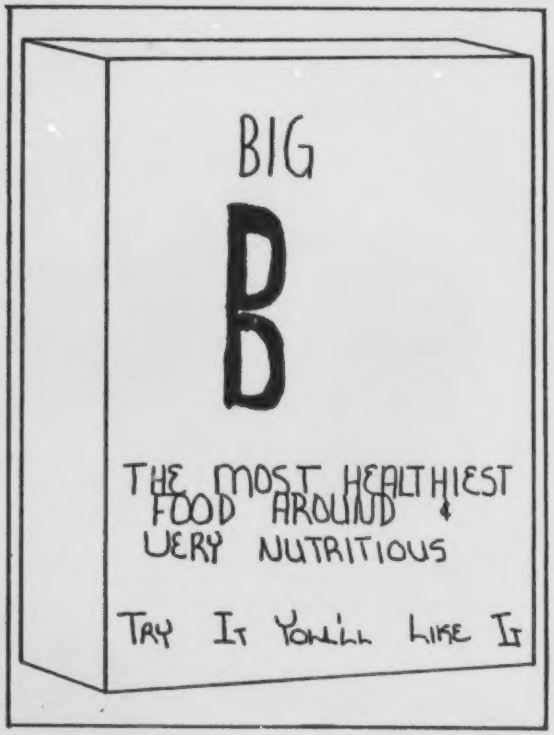
LETTERING/LETTER CASE: Yes

The letter cases are consistent.

Size or dimension of the letter is NOT to be equated with the case of the letter.

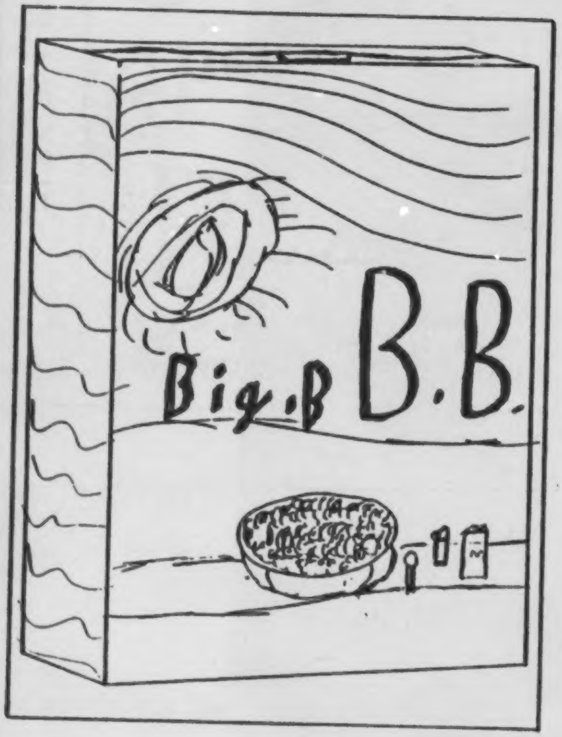

If you don't buy them you'll be
Go down and get some right now
Big B's the Best
The Best
IT'S delicious
filled with vitamins
Vitamins and are nutritious.
Yummy
I'll taste in your tummy
You'll love it,
try it you'll like it
The Best you've ever eaten
Yum-Yam

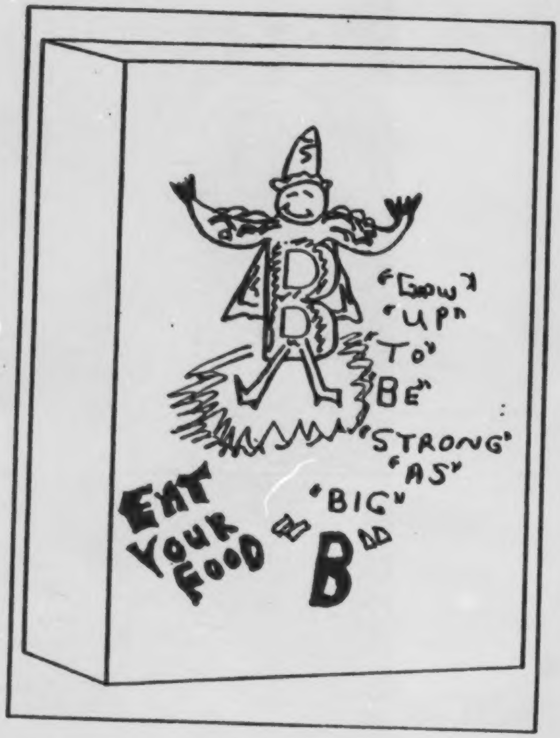
298


BIG
B
THE MOST HEALTHIEST FOOD AROUND &
VERY NUTRITIOUS
TRY IT YOU'LL LIKE IT

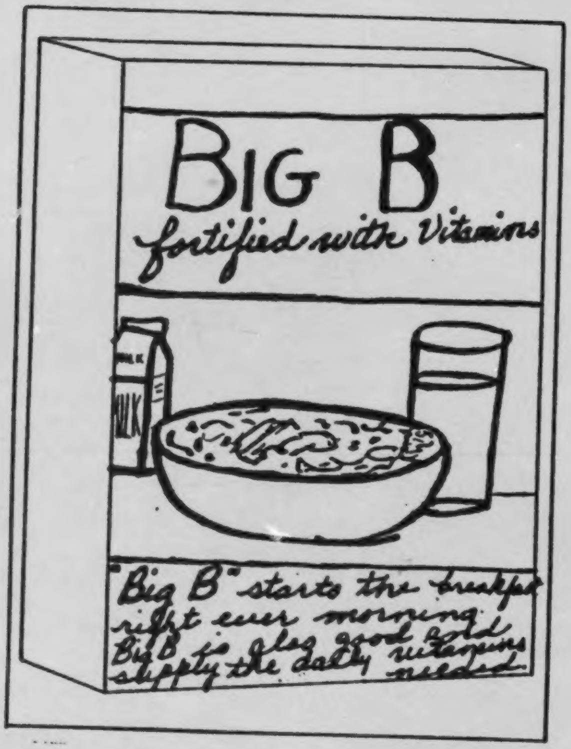
299

LETTERING/LETTER CASE: Yes

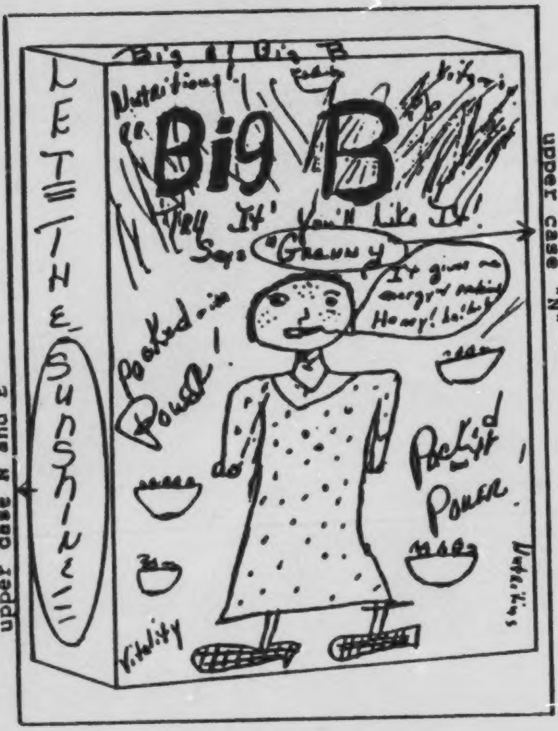



"Grow"
"Up"
"To"
"Be"
"Strong"
"As"
"Big"
"B"
EAT YOUR FOOD

LETTERING/LETTER CASE: Yes

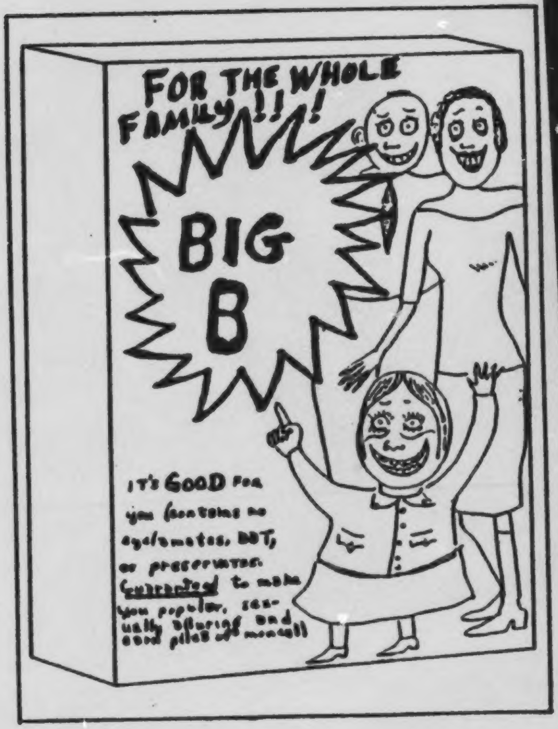

BIG B
fortified with Vitamins
MILK
"Big B" starts the breakfas
right ever morning
Big B is also good and
supply the daily vitamins
needed

LETTERING/LETTER CASE: No

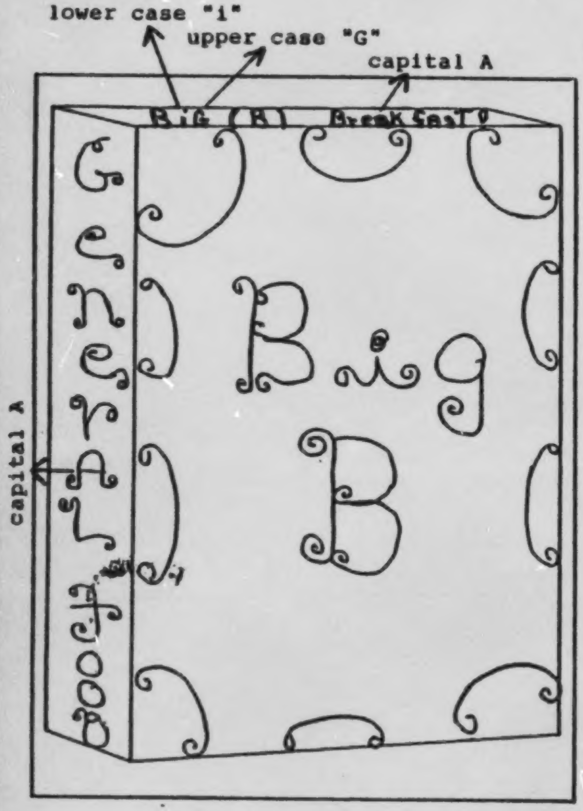

Big B! Big B
Nutritious!
Vitamin
Big B
Try It' You'll Like It!
Says "Granny"
It gives me energy'n makin' Honey! ha! ha!
Packed-in Power!
Packed with Power
LET THE SUNSHINE
Vitality
Vitalities

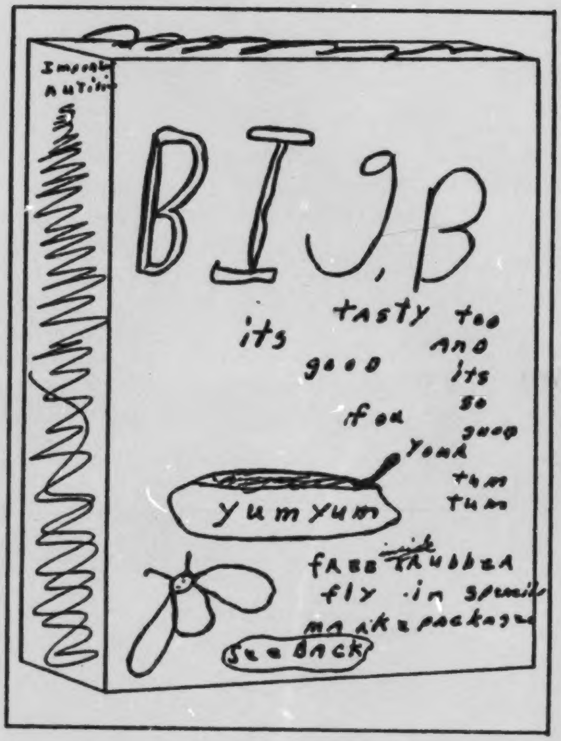
lower case "a"
upper case "N"

lower case "h," "n"
upper case N and E

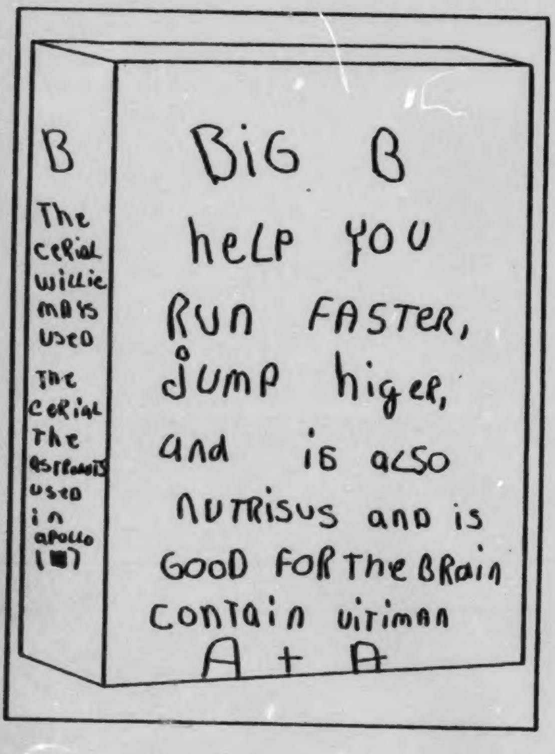

FOR THE WHOLE FAMILY!!!
BIG B
IT'S GOOD FOR you (contains no cyclamates, DDT, or preservatives. Guaranteed to make you popular, sexually alluring and good piles all over!!

LETTERING/LETTER CASE: No

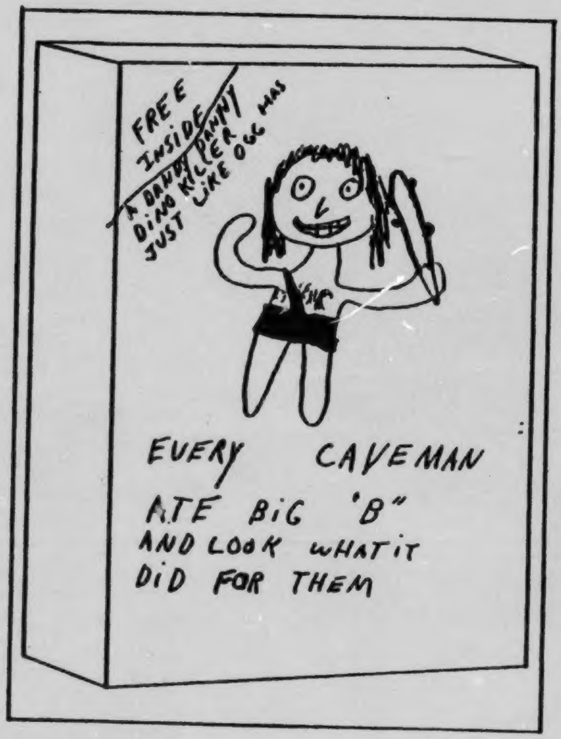

lower case "i"
upper case "G"
capital A
BiG (B) BreakfasT
General Good
Big B
capital A


Importa nutriti
BIJ,B
its tasty too
and its so good
good for your tum tum
yum yum
free ~~rubber~~ rubber fly in specially marked package
See BACK

LETTERING/LETTER CASE: No

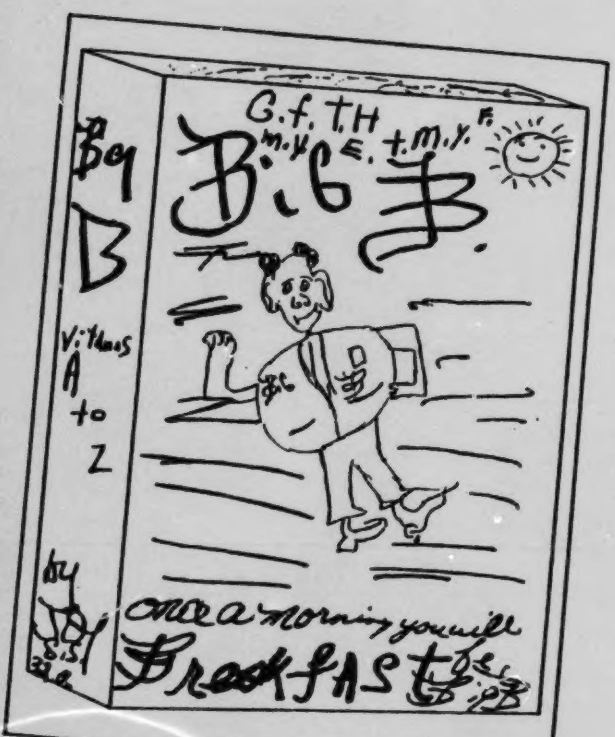


B
The ceRial willie mAys useD
The ceRial The astronauts used in apollo
1[illegible]7
BiG B
help you
Run FASTeR,
jump higeR,
and is also
nutrisus and is
GOOD FOR The BRain
contain vitiman
A + A



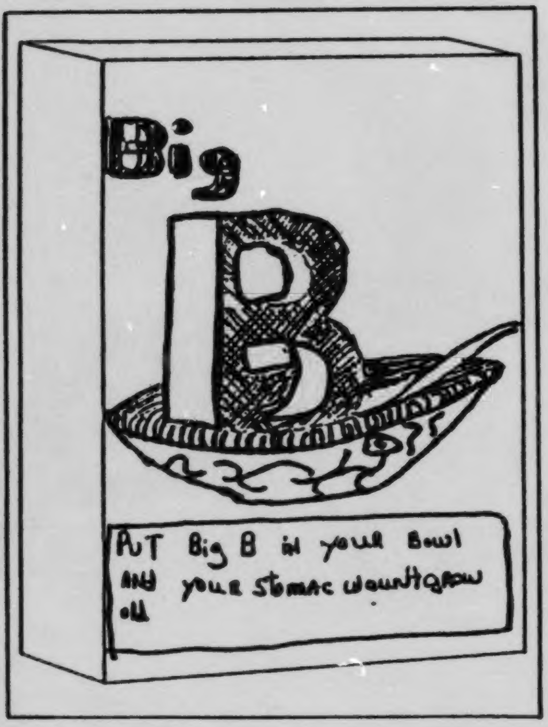
FREE INSIDE
A DANDY DANNY DINO KILLER JUST LIKE OGG HAS
EVERY CAVEMAN
ATE BiG "B"
AND LOOK WHAT IT
DiD FOR THEM

LETTERING/LETTER CASE: No

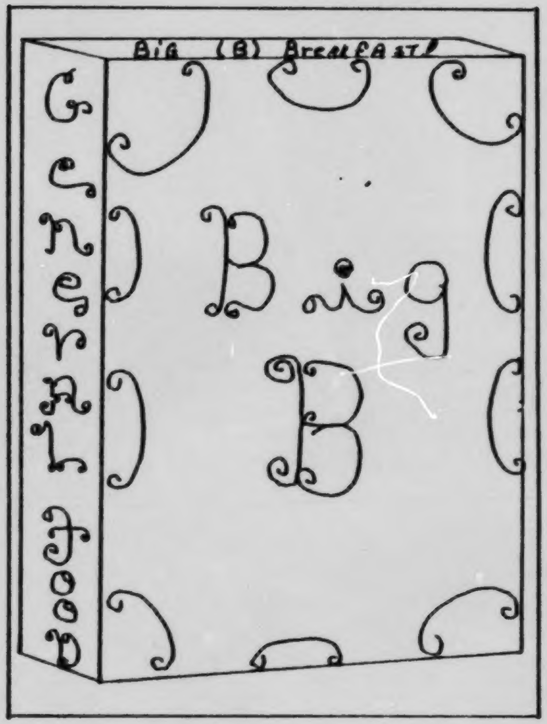

G.f. T.H
m.y. E. t.m.y. F.
B.i.g B.
Big
B
Vitams
A
to
Z
by
once a morning you will
Breakfast

LETTERING/"B" DESIGN: Yes

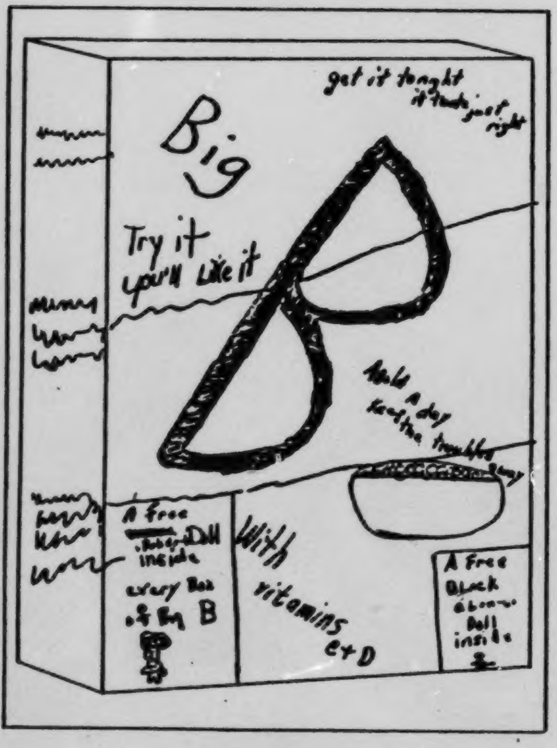
The letter B is cross-hatched.

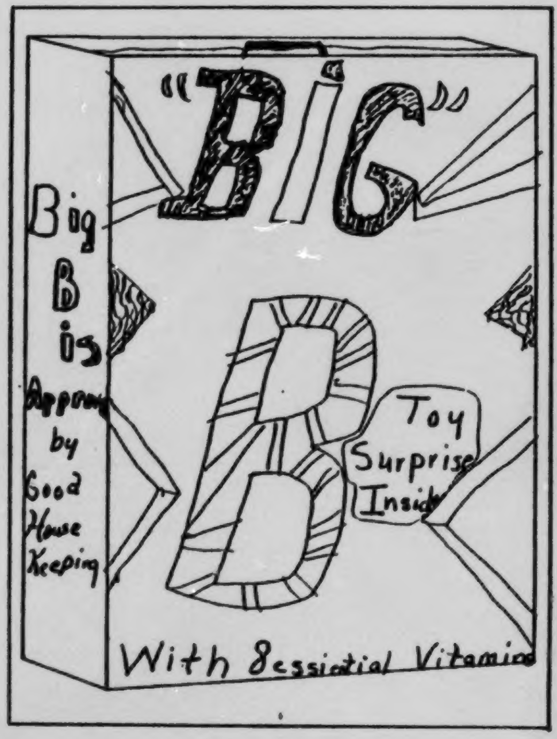

Big
B
PUT Big B in your Bowl
AND your stomac wount grow
old

Example of recognizable style.

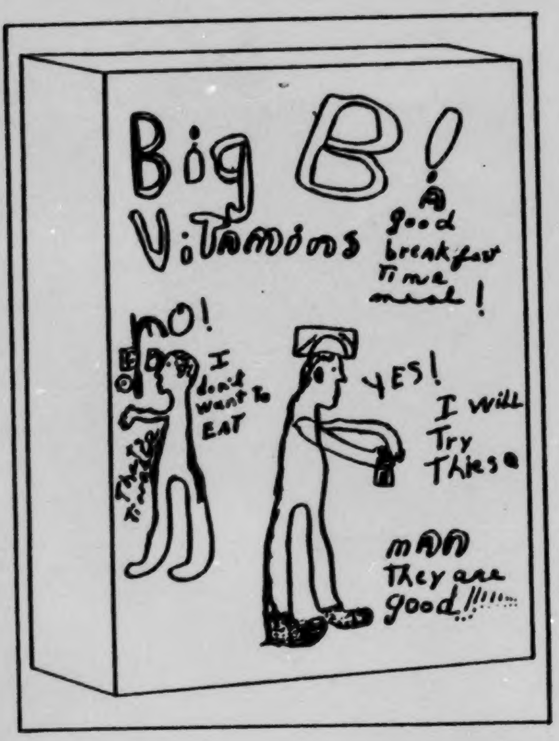

BIG (B) Breakfast
General Good
Big
B

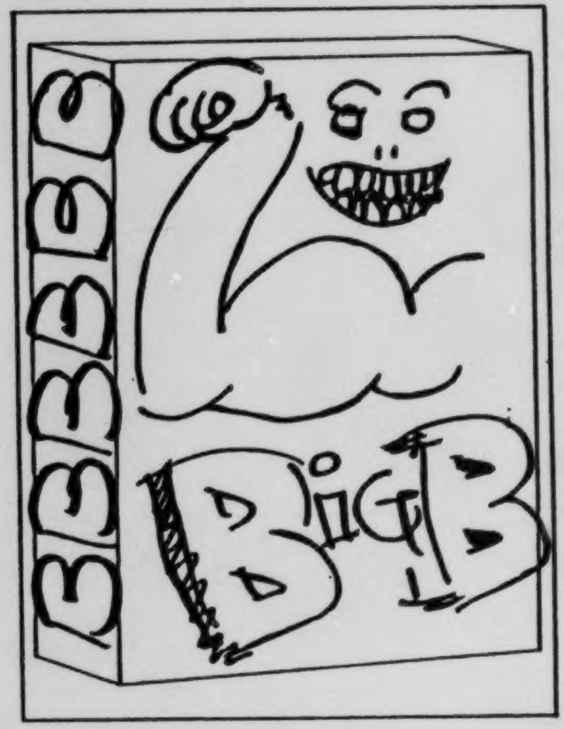
LETTERING/"B" DESIGN: Yes


get it tonight it tastes just right
Big
B
Try it you'll like it
Take A day Keep the trouble away
A Free Doll inside
every Box of Big B
With vitamins C+D
A Free Black Doll inside

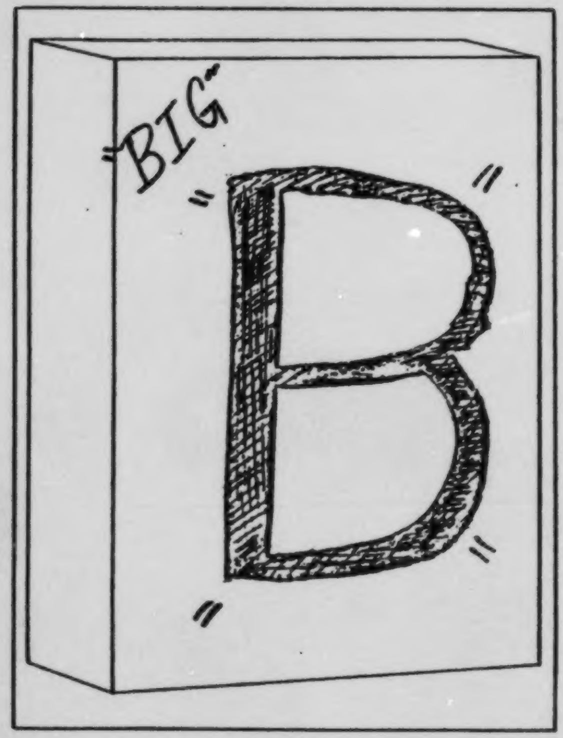

"BIG"
Big B is Approved by Good House Keeping
B
Toy Surprise Inside
With 8essintial Vitamins

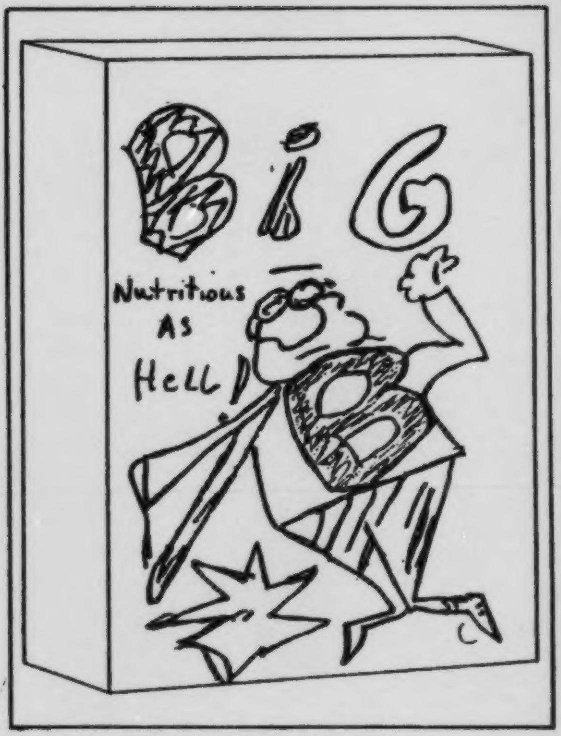
LETTERING/"B" DESIGN: Yes


Big B!
ViTamins
A good breakfast Time meal!
no!
I don't want to EAT
YES!
I will Try Thies.
MAN They are good!!!!!

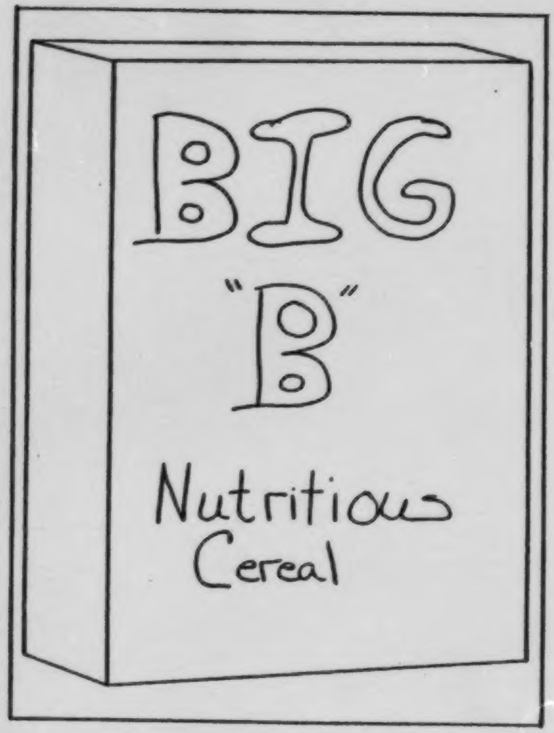


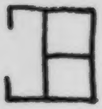
LETTERING/"B" DESIGN: Yes

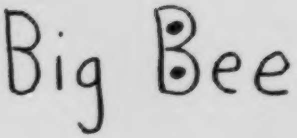


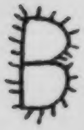

BiG
Nutritious AS Hell!
B
C

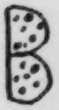
LETTERING/"B" DESIGN: Yes

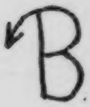

BIG
"B"
Nutritious
Cereal



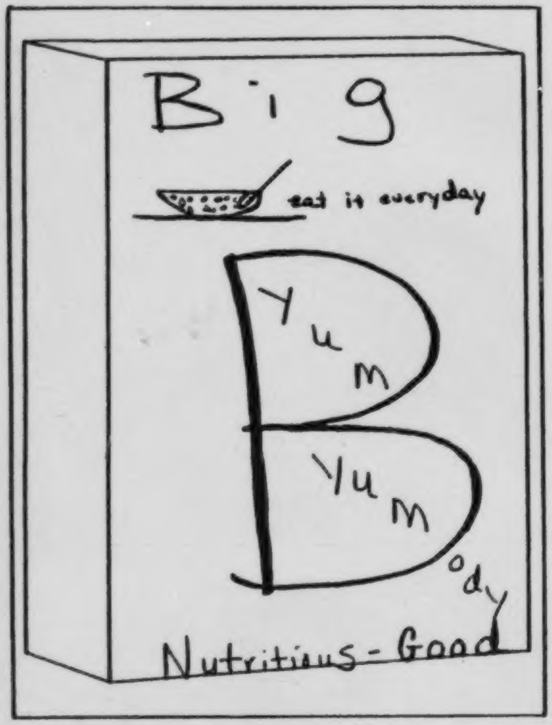


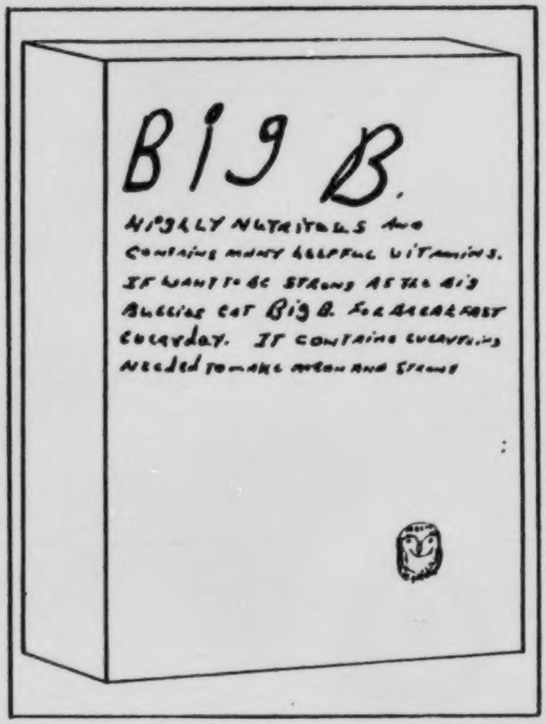




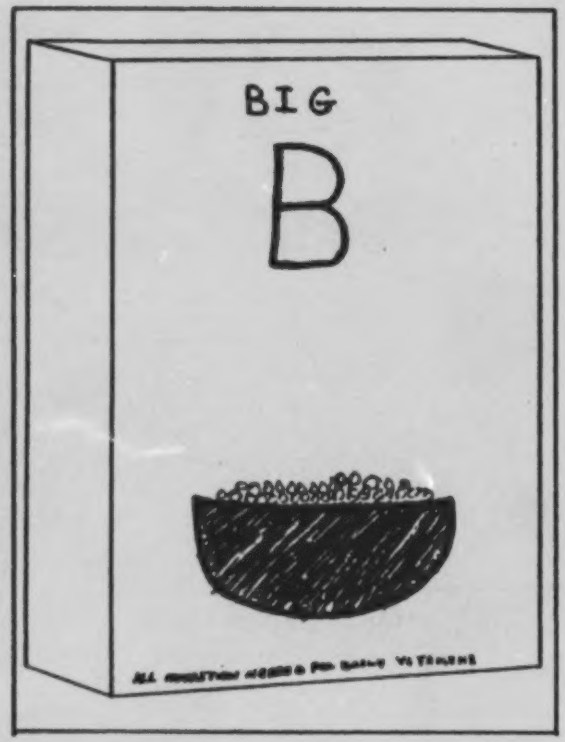


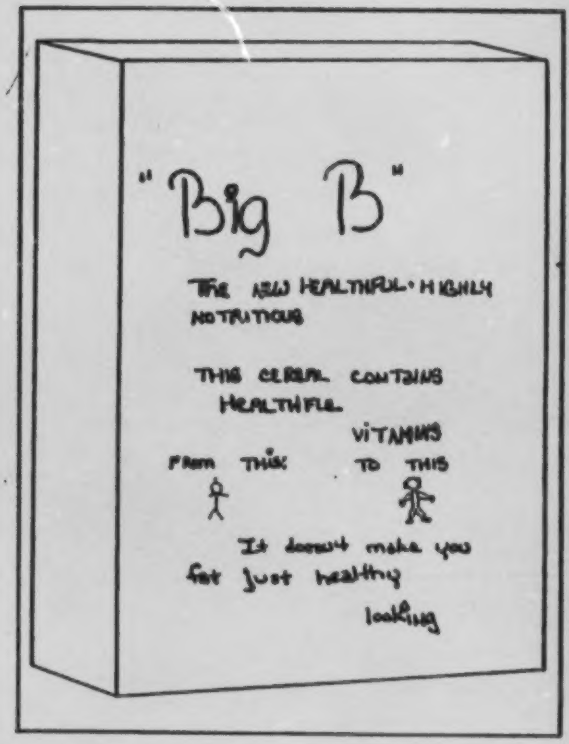
LETTERING/"B" DESIGN: No


Big
eat it everyday
Yum
Yum
Body
Nutritious - Good

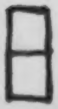

Big B.
HIGHLY NUTRITIOUS AND
CONTAINS MANY HELPFUL VITAMINS.
IF WANT TO BE STRONG AS THE BIG
BUGGIES EAT Big B. FOR BREAKFAST
EVERYDAY. IT CONTAINS EVERYTHING
NEEDED TO MAKE GROWN AND STRONG

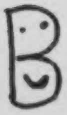
LETTERING/"B" DESIGN: No

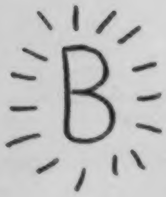

BIG
B
ALL NUTRITION NEEDED FOR DAILY VITAMINS

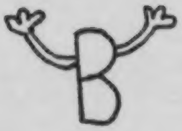

"Big B"
THE NEW HEALTHFUL · HIGHLY NOTRITIOUS
THIS CEREAL CONTAINS HEALTHFL VITAMINS
FROM THIS
TO THIS
It doesn't make you fat just healthy looking

LETTERING/"B" DESIGN: No

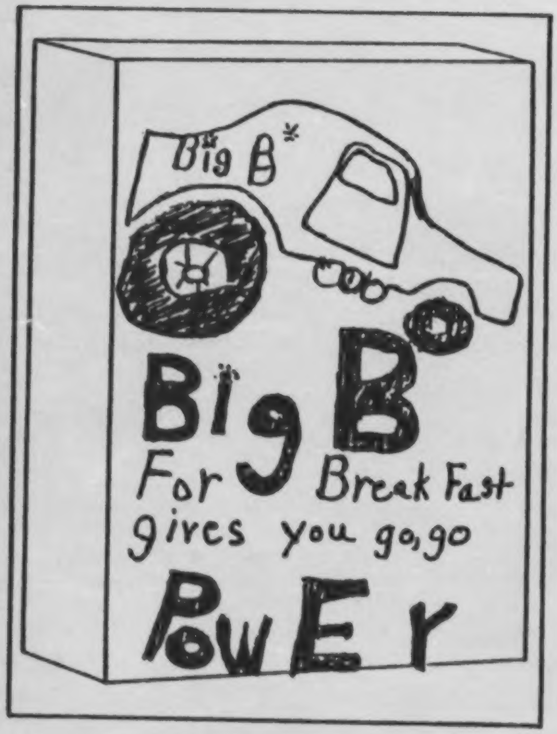


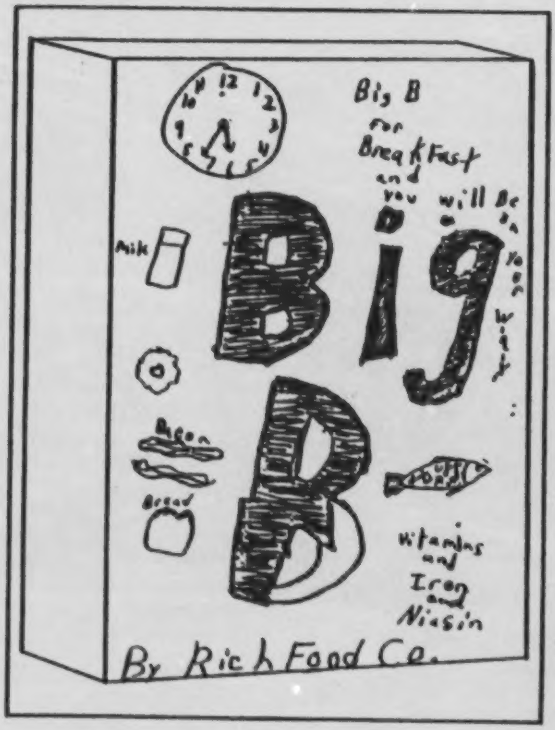




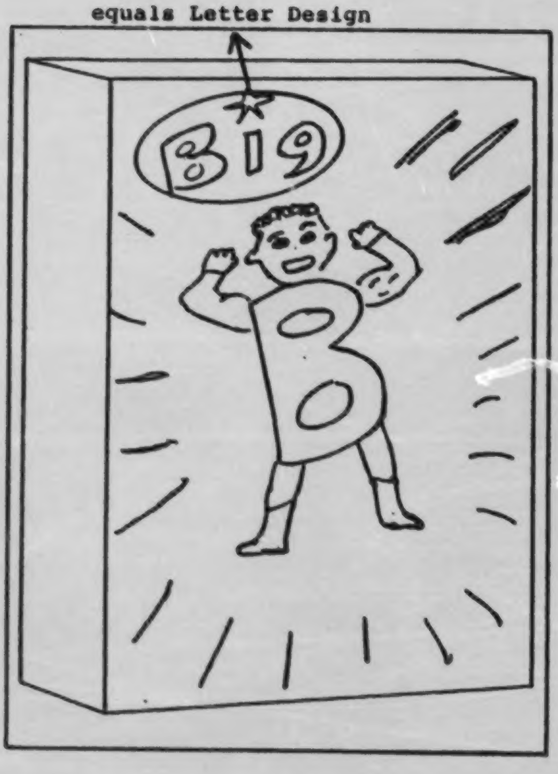


LETTERING/LETTER DESIGN: Yes

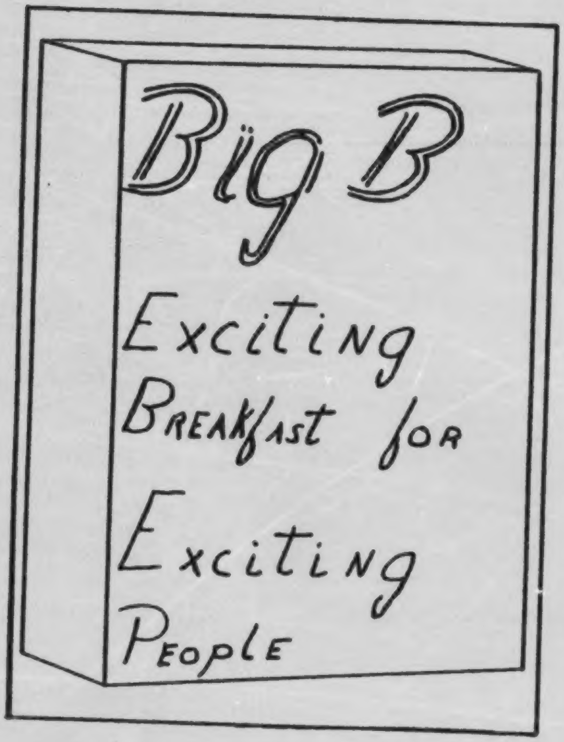

Big B
Big B
For Break Fast
gives you go,go
PowEr

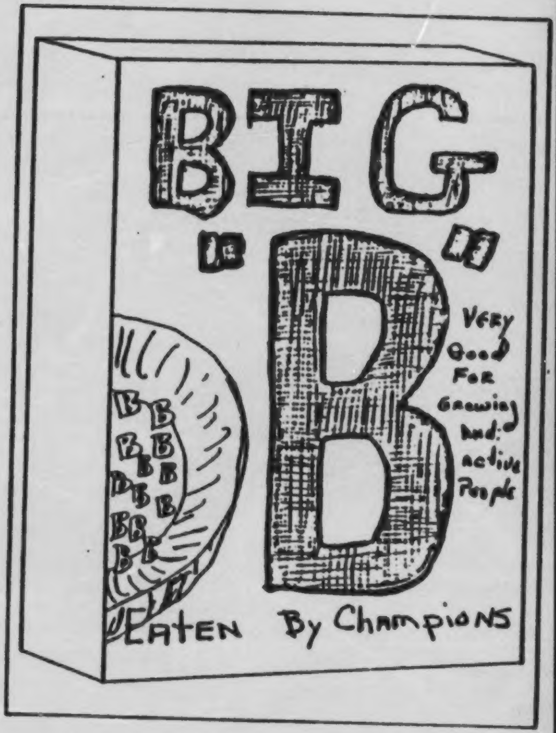

Big B
for
Break Fast
and
you
will be
a
Big
B
you
or
witty
Milk
Bacon
Bread
Vitamins
and
Iron
and
Niasin
By Rich Food Co.

LETTERING/LETTER DESIGN: Yes

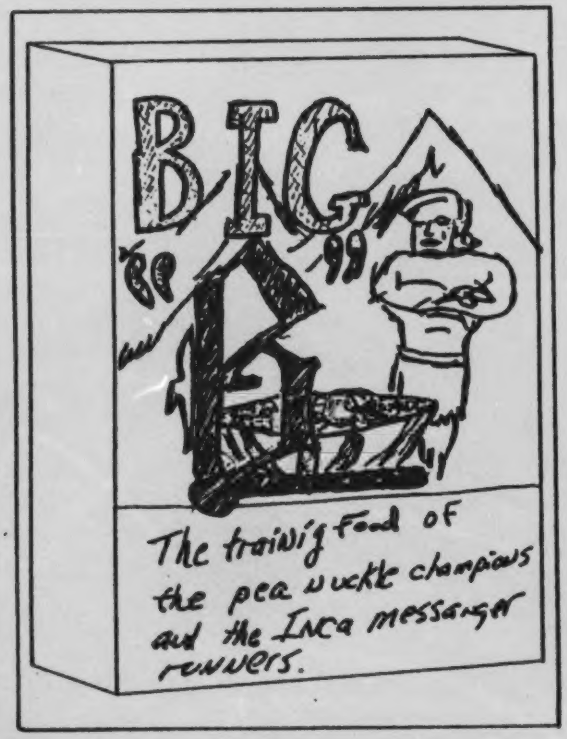

equals Letter Design
BIG
B

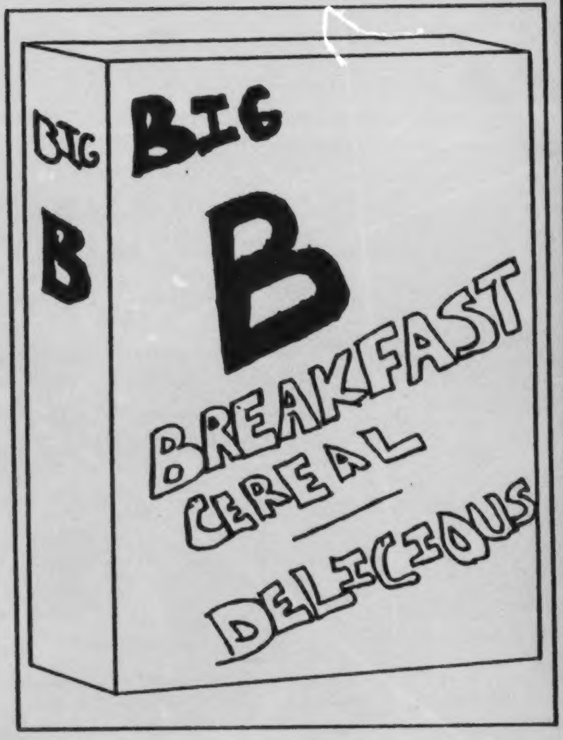
LETTERING/LETTER DESIGN: Yes


Big B
Exciting
Breakfast for
Exciting
People

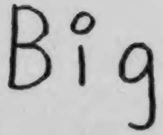

BIG
"B"
Very
Good
For
Growing
and
active
People
Eaten By Champions

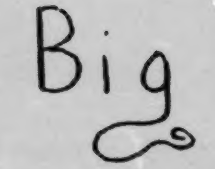
LETTERING/LETTER DESIGN: Yes


BIG
The trainig food of
the pea nuckle champions
and the Inca messanger
runners.

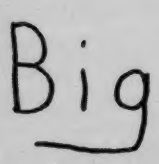

BIG
B
BIG
B
BREAKFAST
CEREAL
DELICIOUS

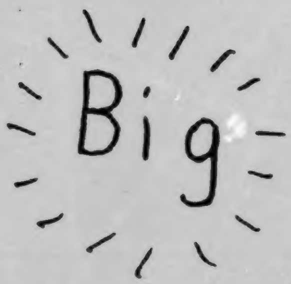
LETTERING/LETTER DESIGN: Yes





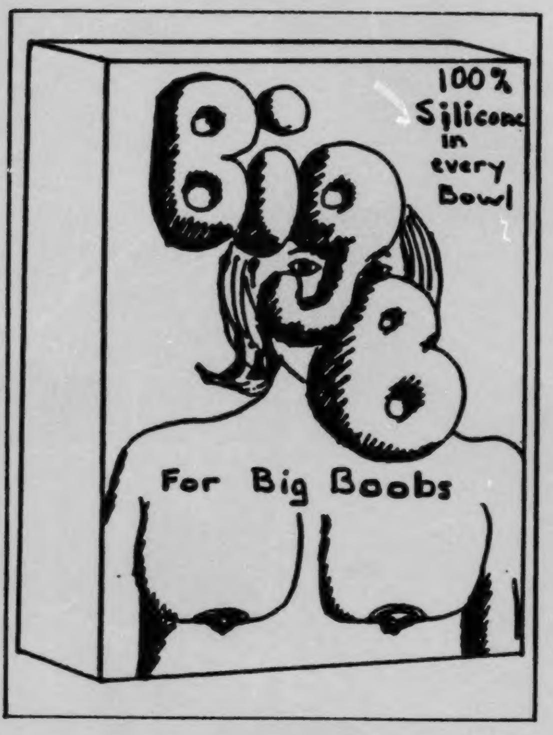
LETTERING/LETTER DESIGN: No

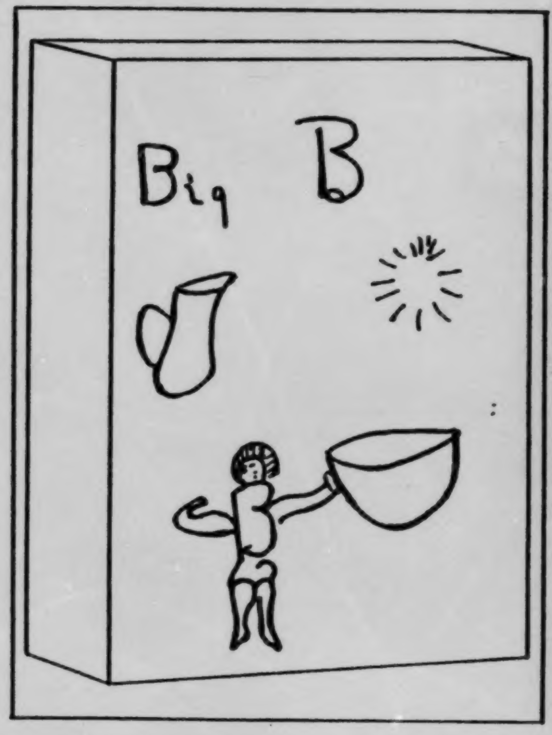




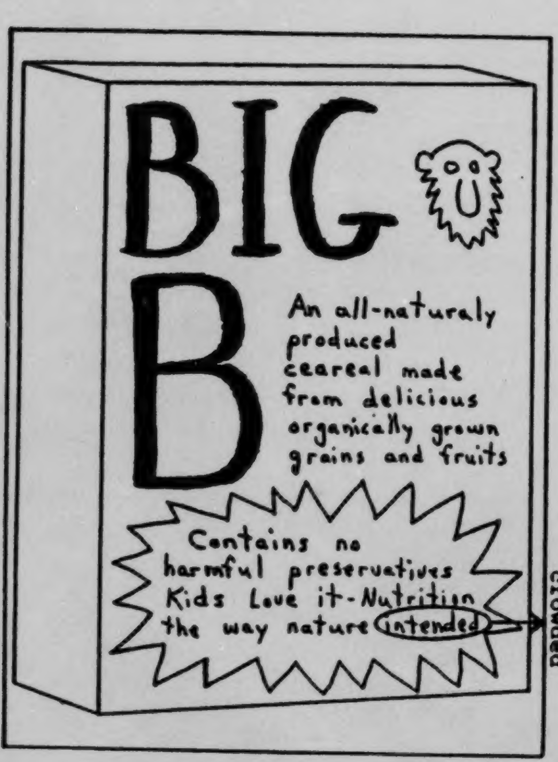
LETTERING LAYOUT/LETTERS WELL-SPACED: Yes

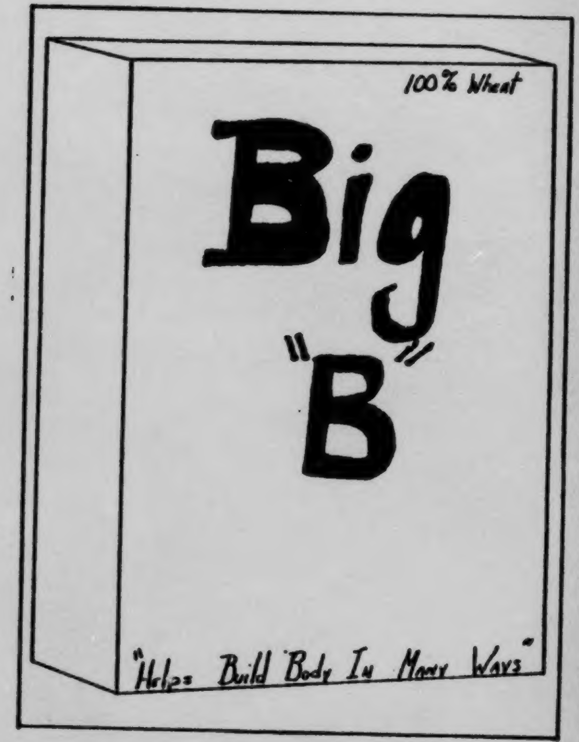
Intentional overlapping is okay for Letter Spacing.


Big B
100% Silicone in every Bowl
For Big Boobs

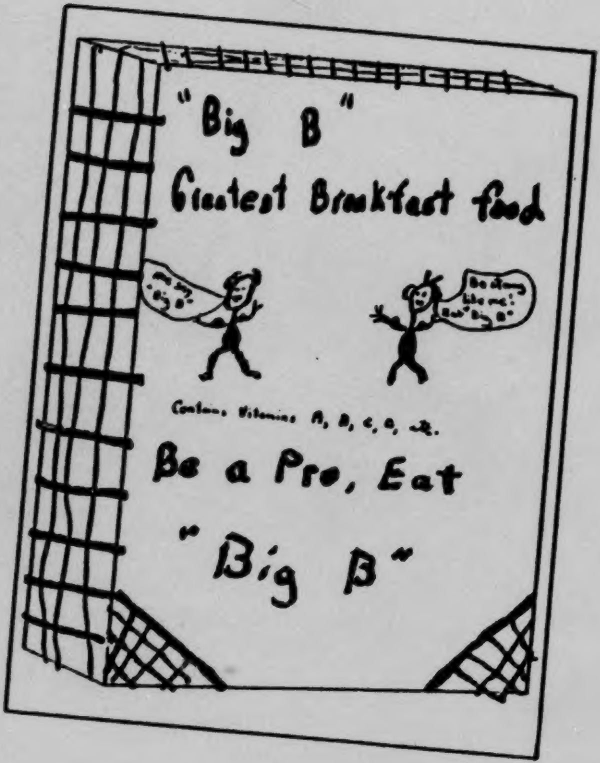


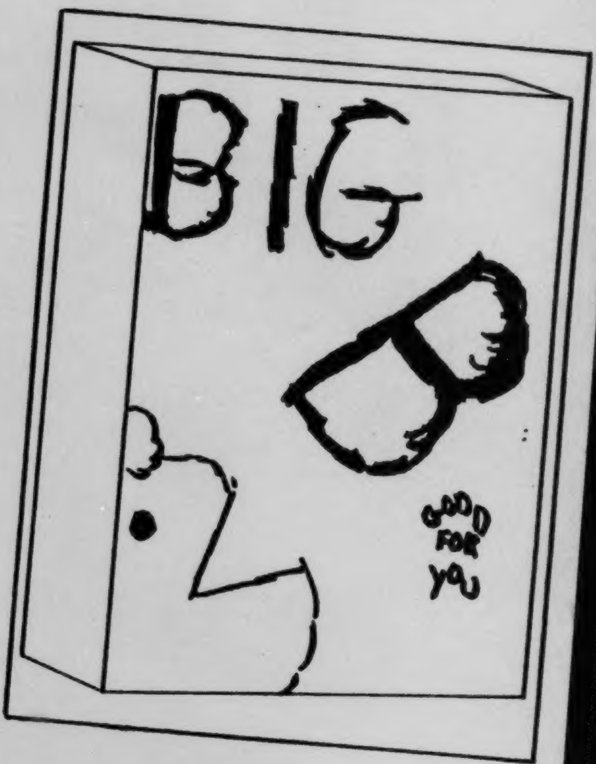
LETTERING LAYOUT/LETTERS WELL-SPACED: No


BIG
B
An all-naturaly produced ceareal made from delicious organically grown grains and fruits
Contains no harmful preservatives Kids Love it-Nutrition the way nature intended
crowded

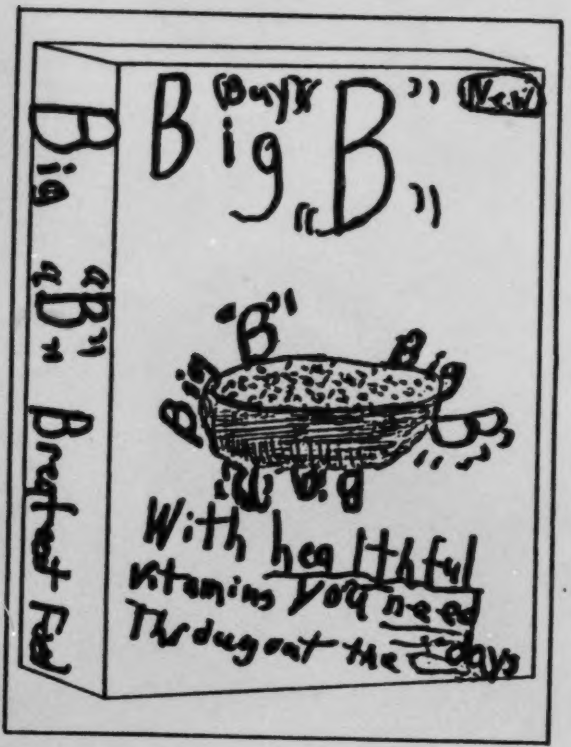

100% Wheat
Big
"B"
"Helps Build Body In Many Ways"

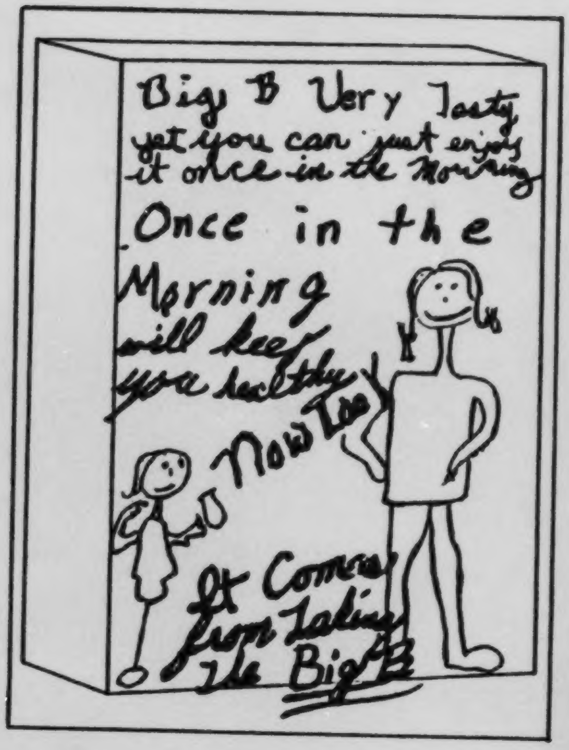
LETTERING LAYOUT/LETTERS WELL-SPACED: No


"Big B"
Greatest Breakfast food
"Big B"
Be strong like me! Eat "Big B"
Contains Vitamins A, B, C, D, etc.
Be a Pro, Eat
"Big B"

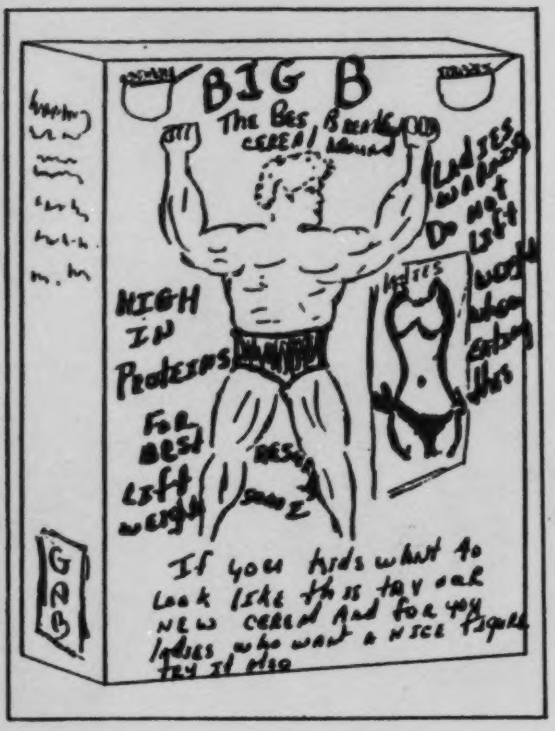

BIG
B
GOOD FOR you

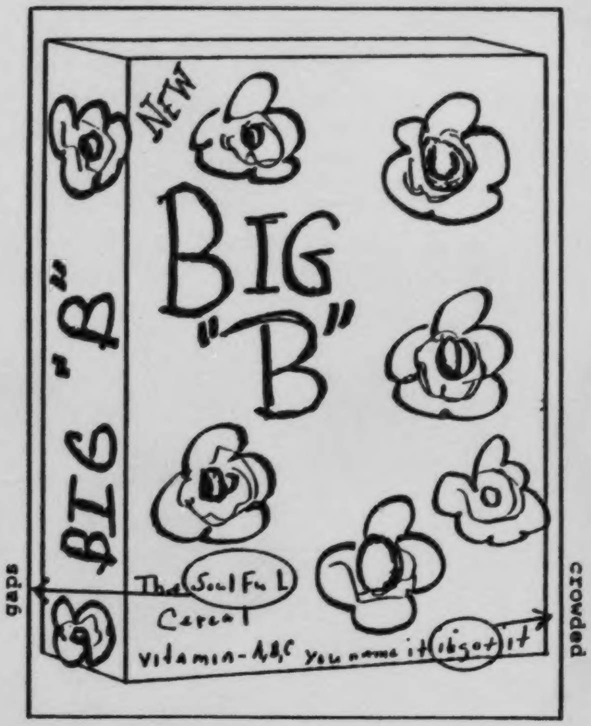
LETTERING LAYOUT/LETTERS WELL-SPACED: No


Big "B"
Big "B"
(Buy It)
New
"B"
Big
Big
B
Big
With healthful
vitamins you need
Thruougout the days
Big "B" Breafeast Food

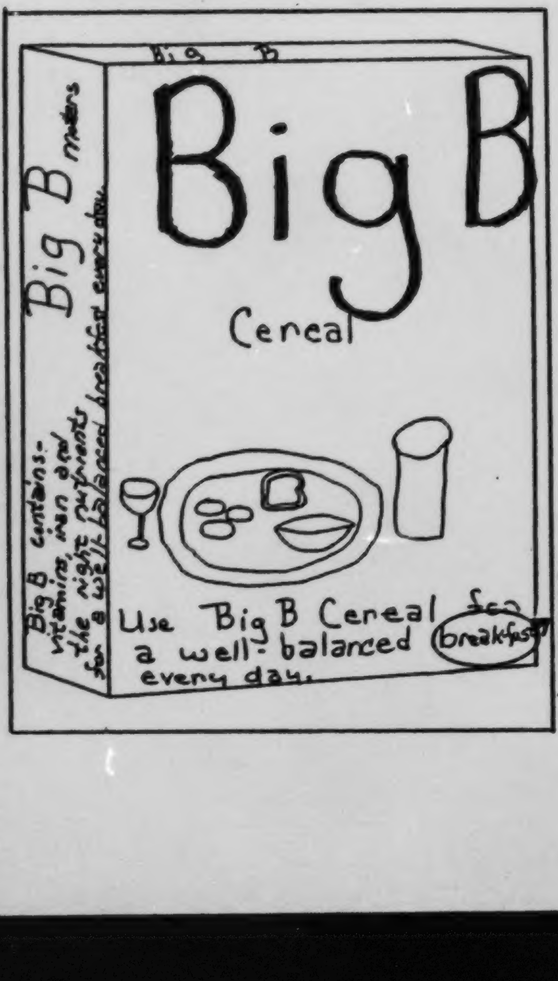

Big B Very Tasty
yet you can just enjoy
it once in the Morning
Once in the
Morning
will keep
you healthy
Now Too
It Comes
from Taking
The Big B

LETTERING LAYOUT/LETTERS WELL-SPACED: No


BIG B
The Bes Breakfast
cereal around
Ladies warning Do not lift weights when eating this
HIGH IN PROTEINS
FOR BEST LIFT WEIGHT
DESIGN SHAPE
GAB
If you kids whant to look like this try our NEW CEREAL and for you ladies who want a nice figure try it also

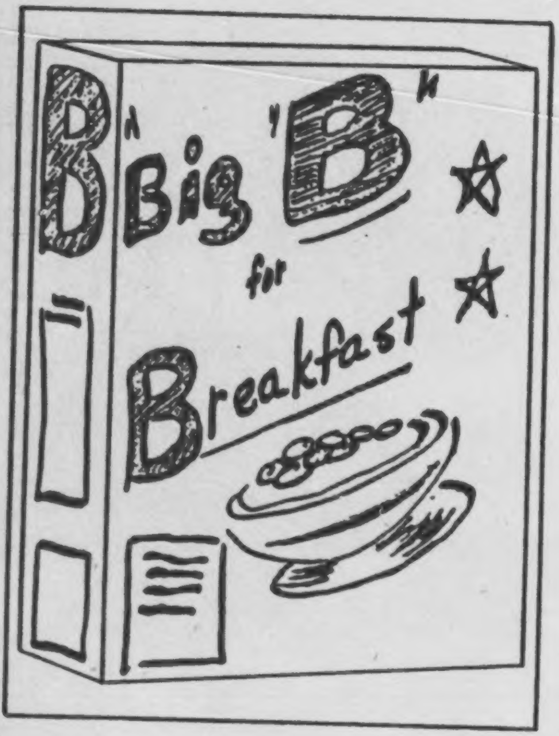

NEW
BIG "B"
BIG "B"
The SoulFuL Cereal
vitamin-A,B,C you name it ib got it
gaps
crowded

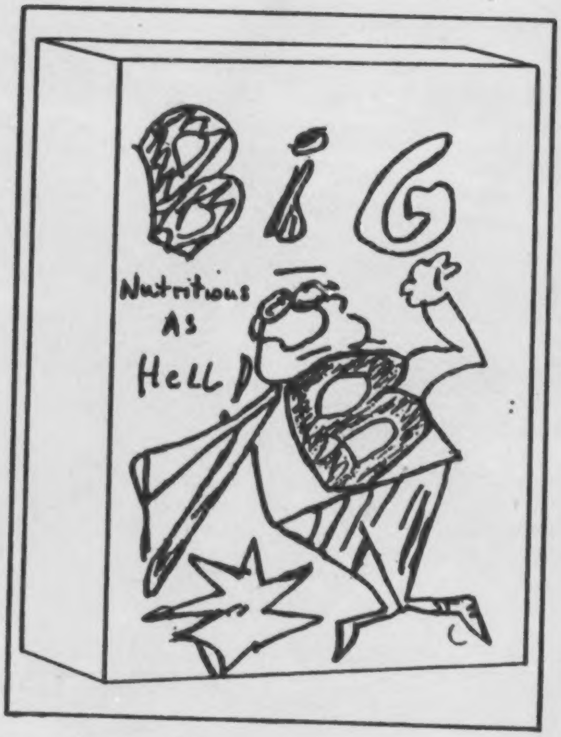
LETTERING LAYOUT/LETTERS WELL-SPACED: No


Big B
Big B
Cereal
Big B makers
Big B contains- vitamins, iron and the right nutrients for a well balanced breakfast every day.
Use Big B Cereal for a well-balanced breakfast every day.

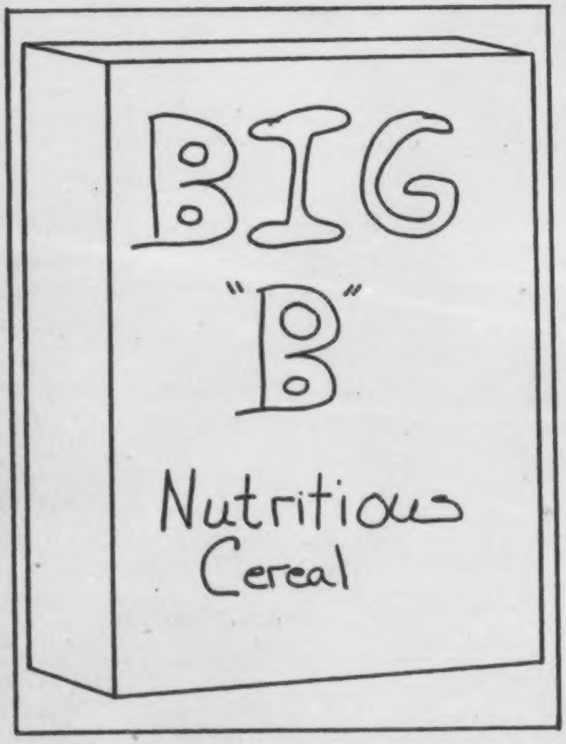
crowded

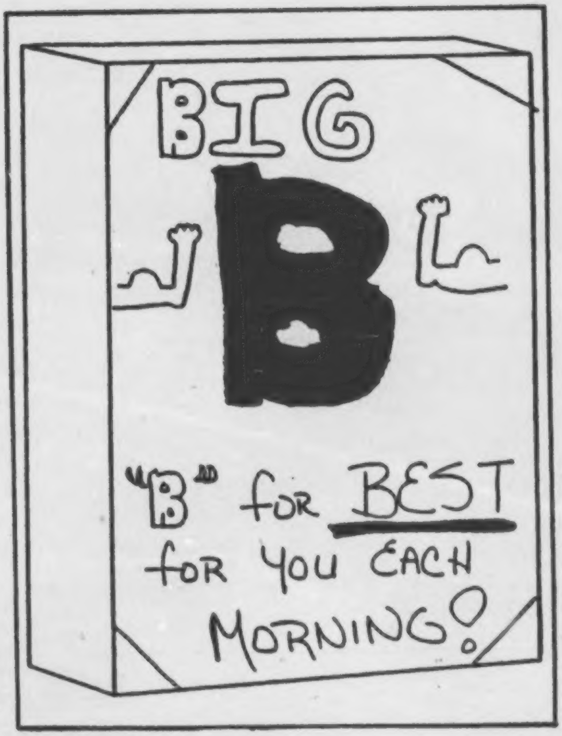
LETTERING LAYOUT/WORDS WELL-SPACED: Yes


B
Big "B"
for
Breakfast


BiG
Nutritious
As
Hell!
B

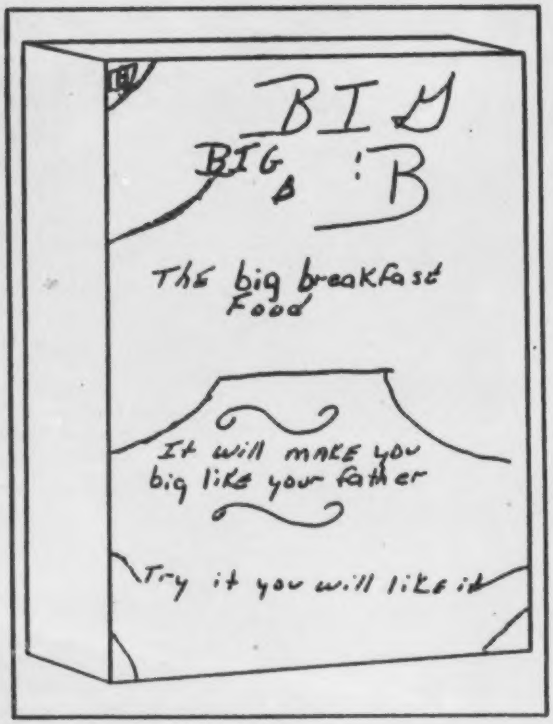
LETTERING LAYOUT/WORDS WELL-SPACED: Yes

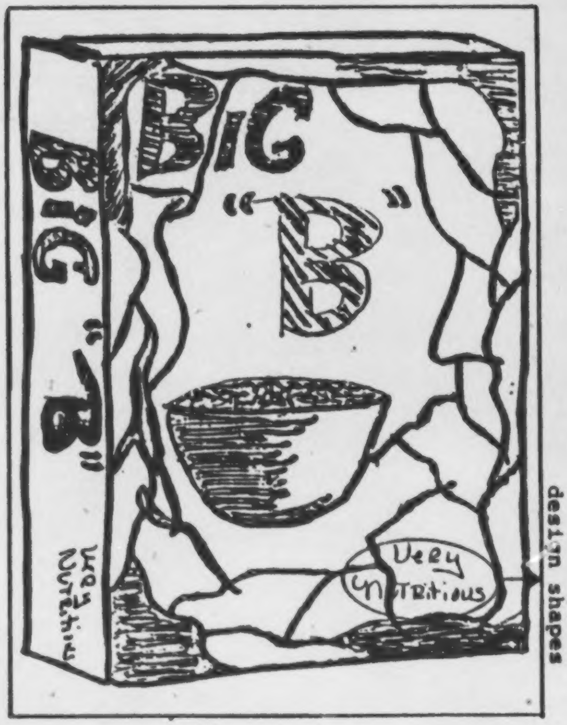

BIG
"B"
Nutritious
Cereal


BIG
B
"B" FOR BEST
FOR YOU EACH
MORNING!

LETTERING LAYOUT/WORDS WELL-SPACED: No

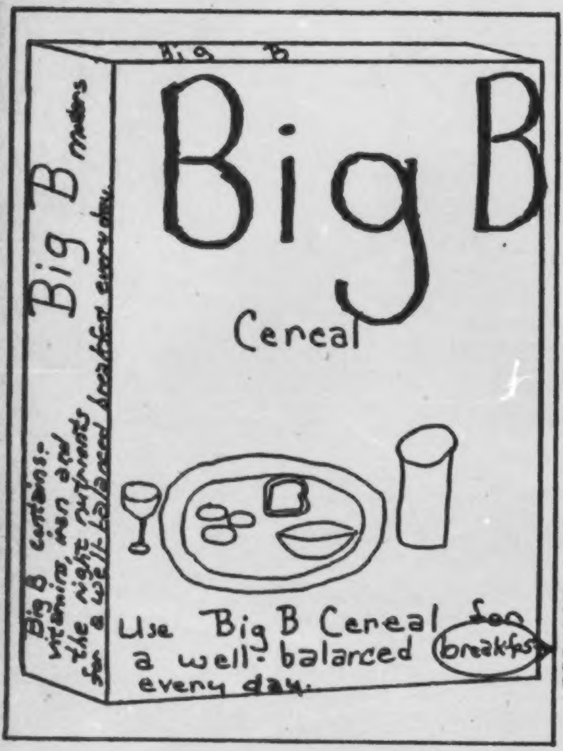
Words touch decorative lines.


BIG
BIG B
B
The big breakfast Food
It will make you big like your father
Try it you will like it


BIG "B"
BIG "B"
Very Nutritious
Very Nutritious

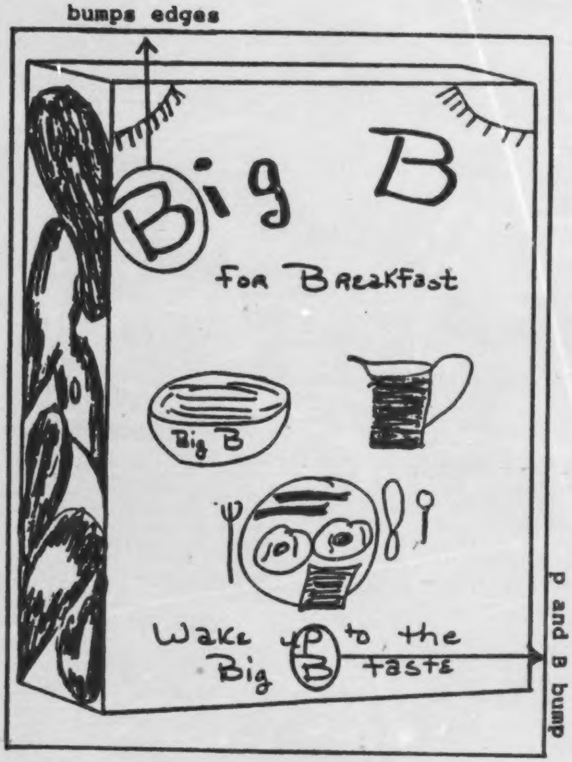
through design shapes

LETTERING LAYOUT/WORDS WELL-SPACED: No


Big B
Big B
Cereal
Big B makers
Big B contains: vitamins, iron and the right nutrients for a well-balanced breakfast every day
Use Big B Cereal for a well-balanced breakfast every day.

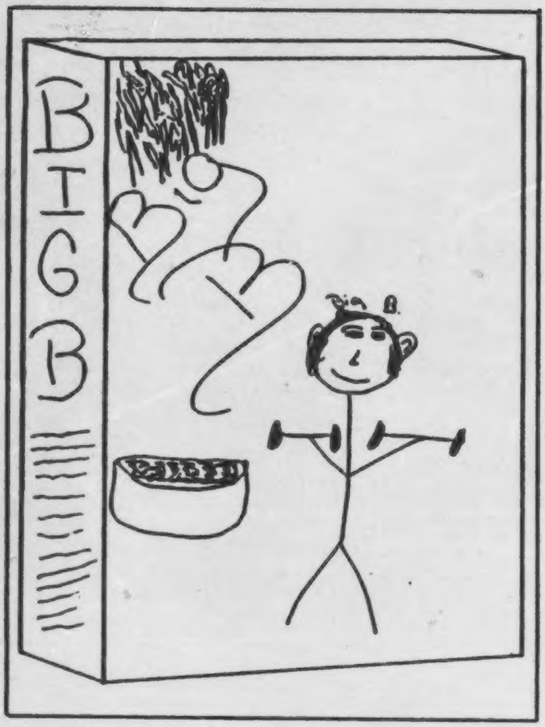
crowded

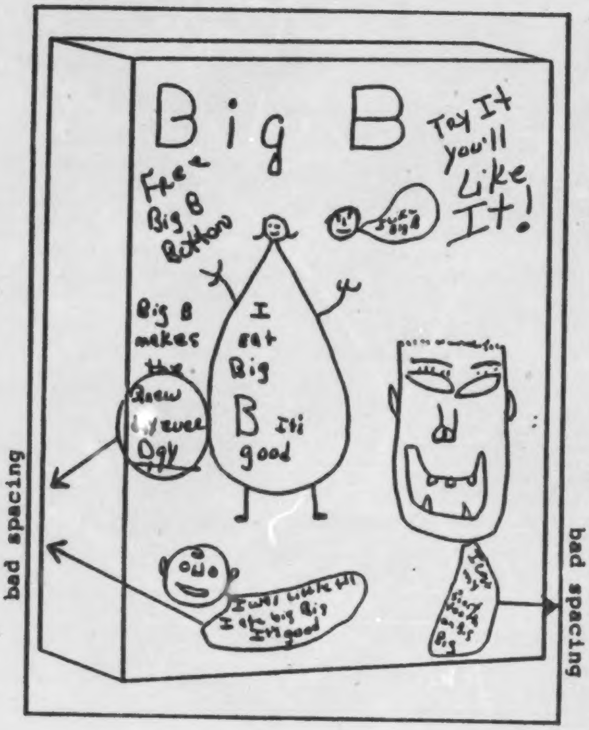
bumps edges


Big B
For Breakfast
Big B
Wake up to the Big B taste

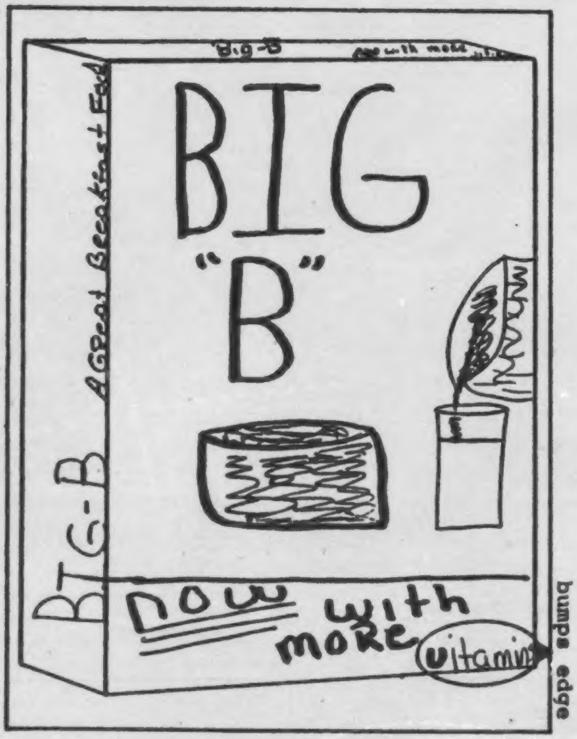
P and B bump

LETTERING LAYOUT/WORDS WELL-SPACED: No




Big B
Free B Big Button
Try It you'll Like It!
Big B makes the
I eat Big B Iti good
I will like it I eat big Big It's good
bad spacing
bad spacing

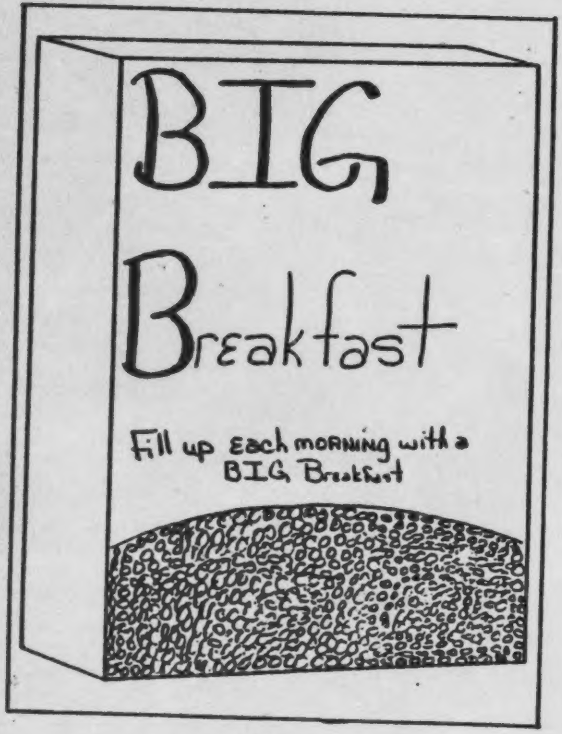
LETTERING LAYOUT/WORDS WELL-SPACED: No

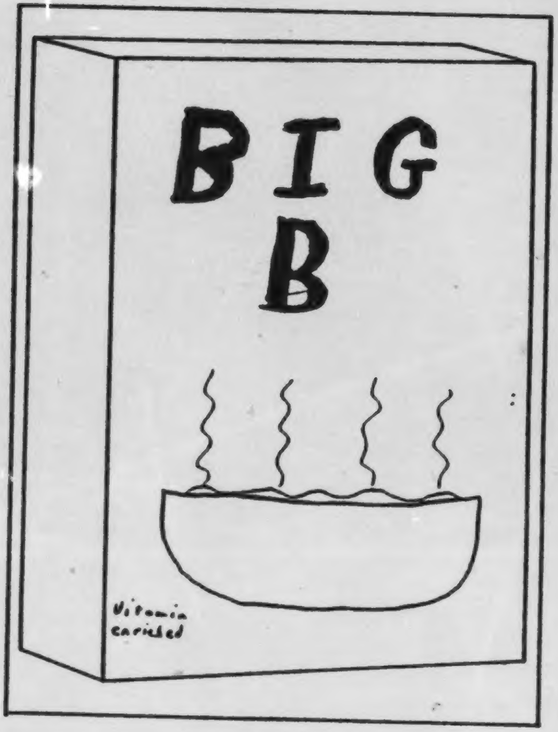


Big-B
with more vitamins
A GReat Breakfast Food
BIG-B
BIG
"B"
now with more vitamin

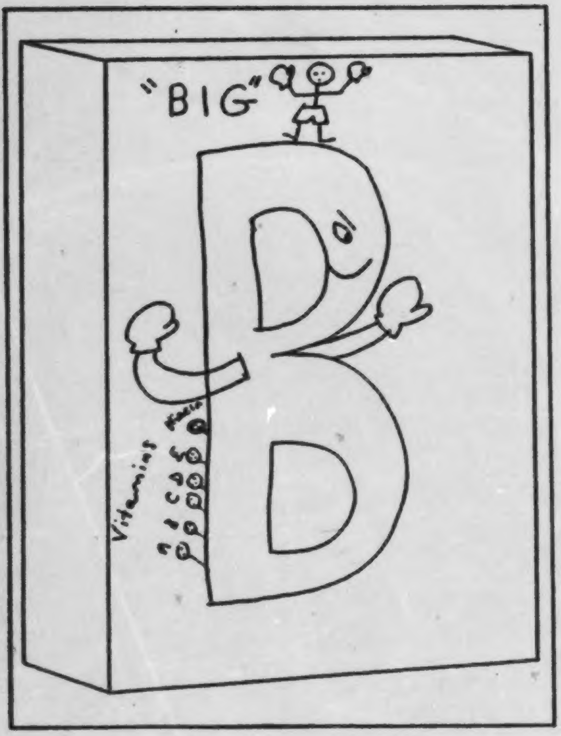
bumps edge

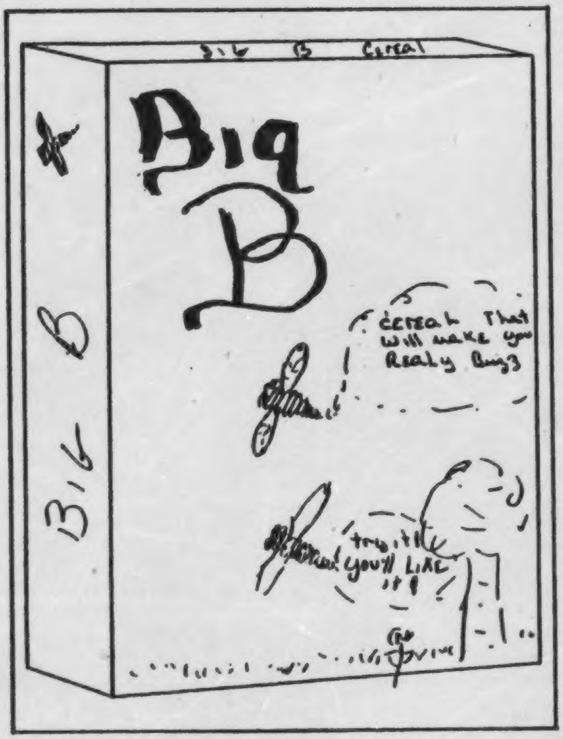
NON-VERBAL IMAGERY/IMAGERY PRESENT: OBJECTIVE IMAGE


BIG
Breakfast
Fill up each morning with a BIG Breakfast

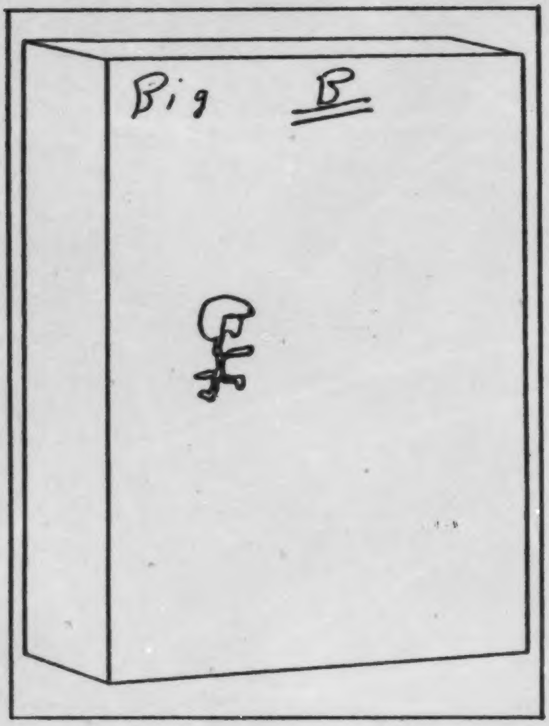

BIG
B
Vitamin enriched

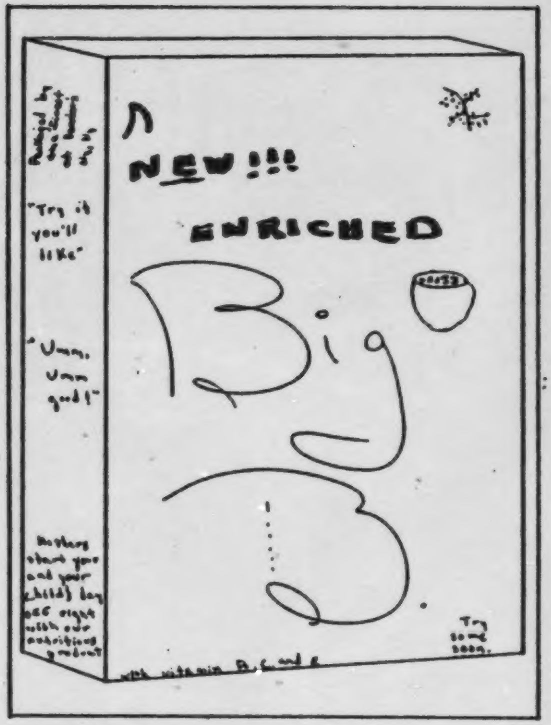
NON-VERBAL IMAGERY/IMAGERY PRESENT: OBJECTIVE IMAGE


"BIG"
B
Vitamins
a b c d e

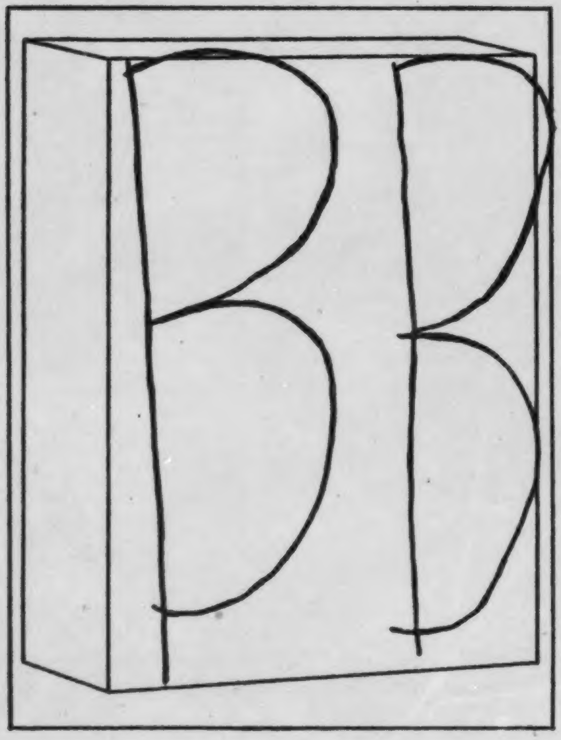

Big B Cereal
Big
B
Big B
cereal That will make you Realy Buzz
try it! you'll LIKE it!

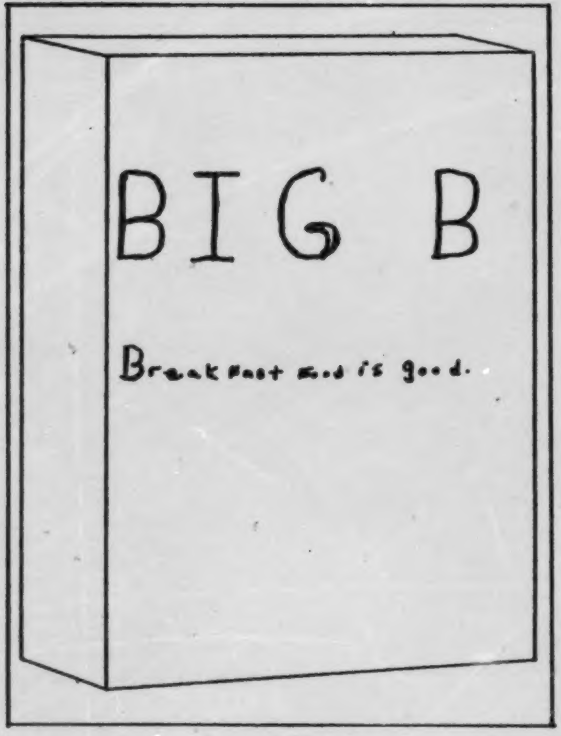
NON-VERBAL IMAGERY/IMAGERY PRESENT: OBJECTIVE IMAGE




NEW!!!
ENRICHED
Big B.
"Try it you'll like"
"Umm, Umm good!"
Mothers start your and your child's day off right with our nutritious product
Try some soon.
with vitamin B, C, and E

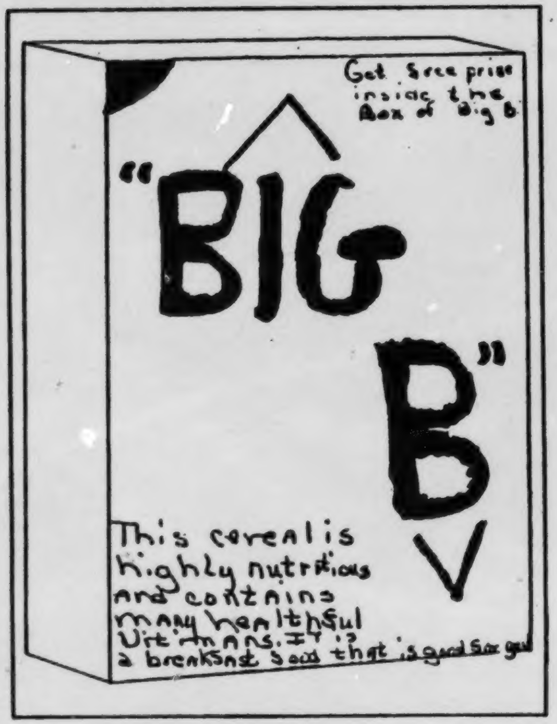
NON-VERBAL IMAGERY/IMAGERY PRESENT: NO IMAGE



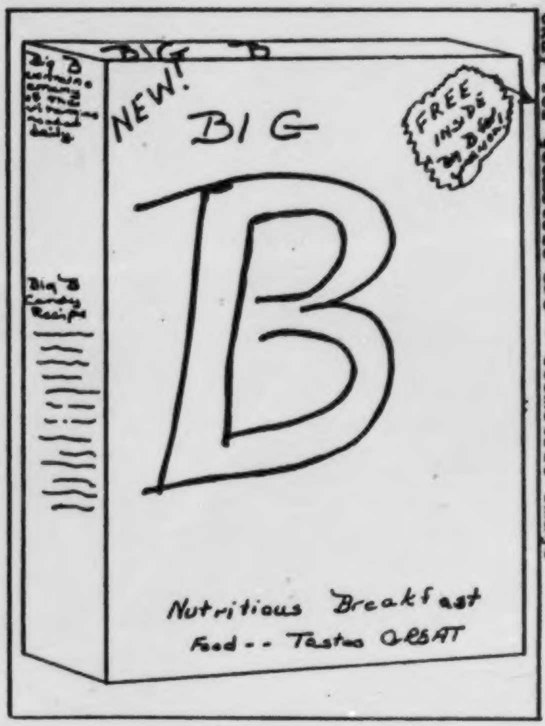

BIG B
Breakfast food is good.

NON-IMAGERY/IMAGERY PRESENT: GEOMETRIC IMAGE

The two "V" shapes and darkened corner are enough to qualifty for only Geometric Imagery.

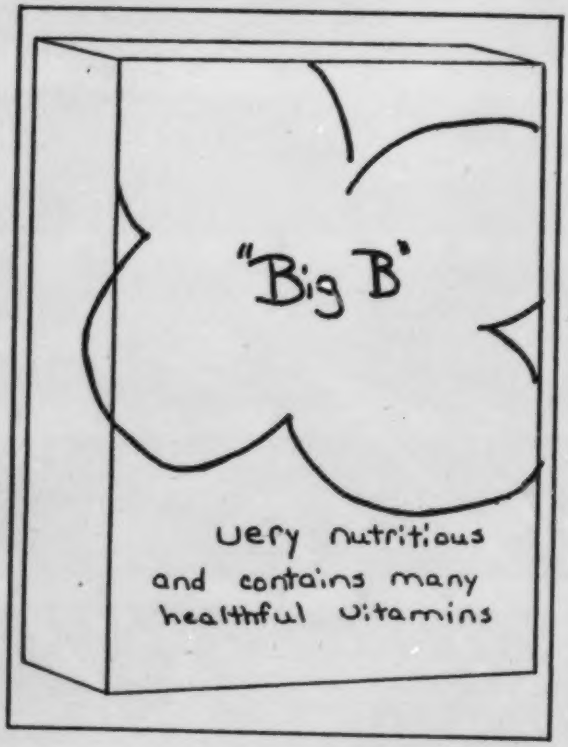

Get free prize inside the Box of Big B
"BIG B"
This cerealis highly nutritious and contains many healthful Vitimans. It is a breakfast food that is good for you

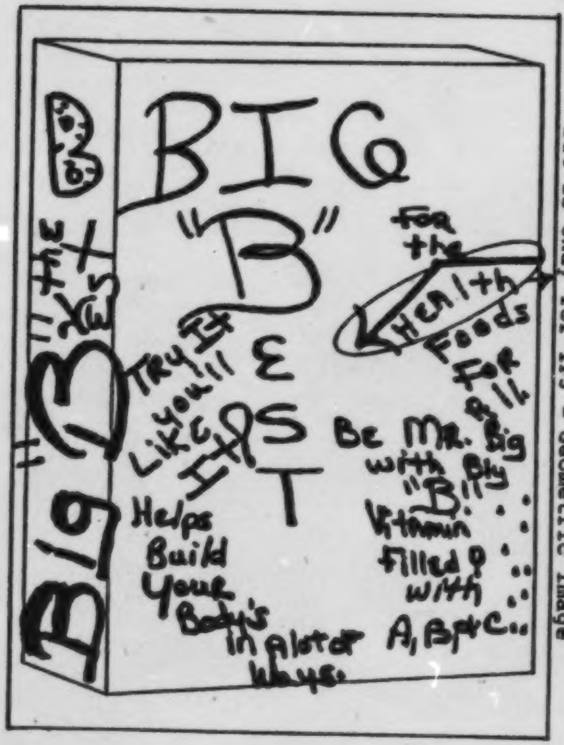
The balloon form is enough to qualify for only Geometric Imagery.


BIG B
NEW!
BIG
B
FREE INSIDE Big B box! ...
Big B Candy Recipe
Nutritious Breakfast Food -- Tastes GREAT

Baloons for talking and messages are not other images. Okay for geometric IP3 = Geometric Image

NON-VERBAL IMAGERY/IMAGERY PRESENT: GEOMETRIC IMAGE

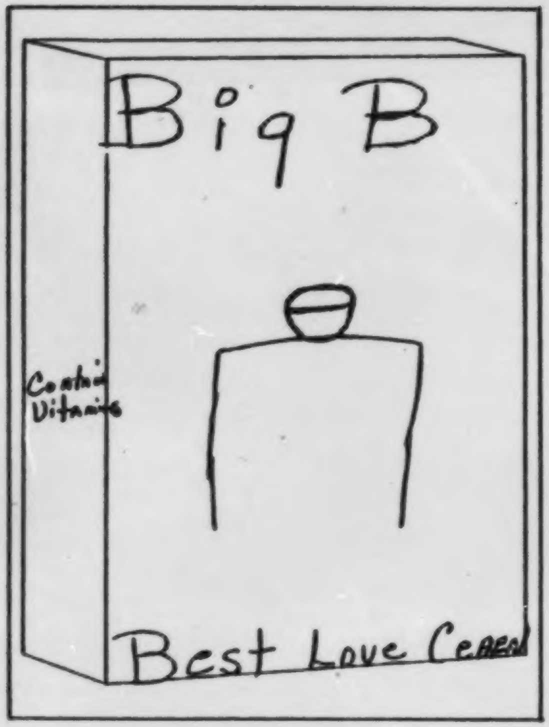

"Big B"
Very nutritious
and contains many
healthful vitamins


B
Big "B"!!
The Kids
BIG
"B"
E
S
T
For the Health Foods For all!!
Try It you'll Like It
Be Mr. Big with Big "B"!
Vitamin filled! with A, B, & C...
Helps Build Your Body's in alot of ways.

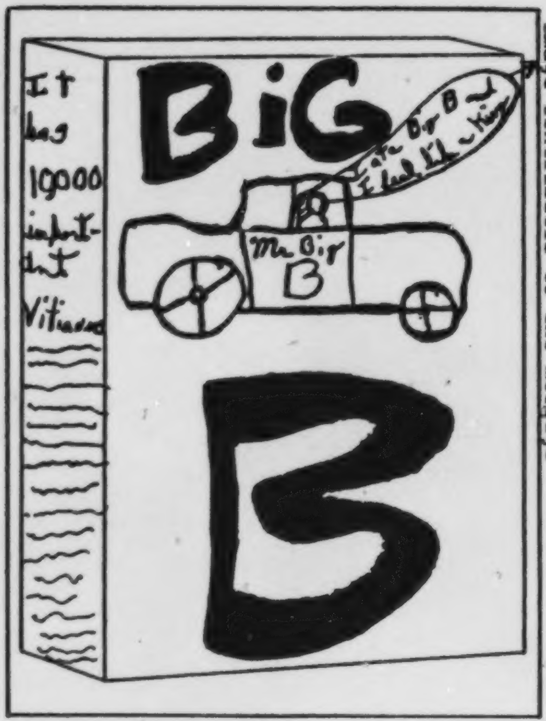
not enough for IP1 = Objective Image
but is okay for IP3 = Geometric Image

NON-VERBAL IMAGERY/CONTRIBUTE TO MESSAGE: Yes

The contribution of the bowl may be minimal but it is a contribution.


Big B
Contain Vitamins
Best Love Cereal

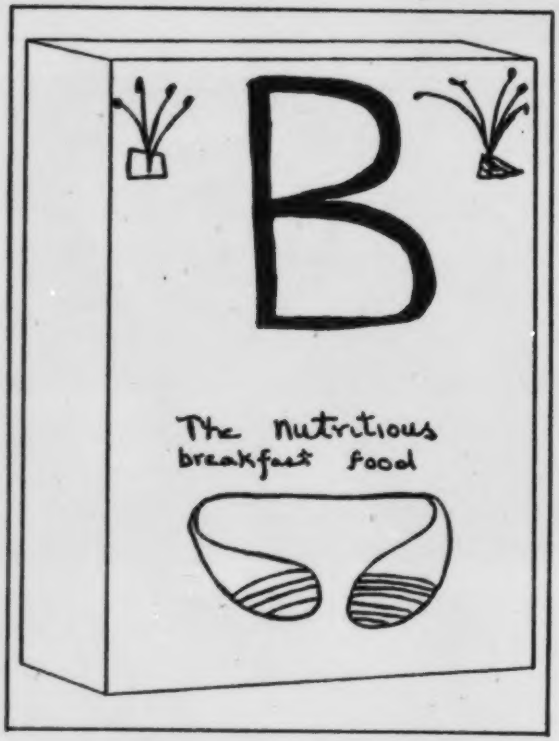
The connection of the image to the message is oblique but there is a connection.

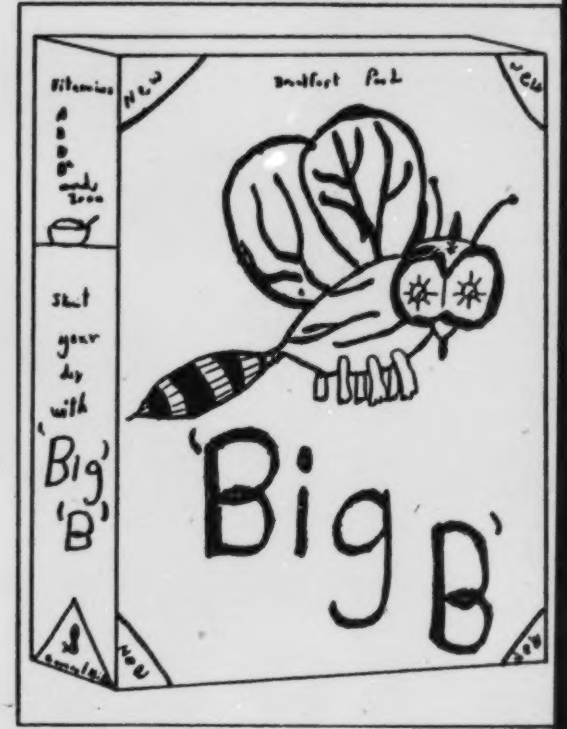

It has 10000 importint Vitamins
BiG
I ate Big B and I feel like a King
Mr. Big B
B

message balloon explains and therefore image contributes to the message

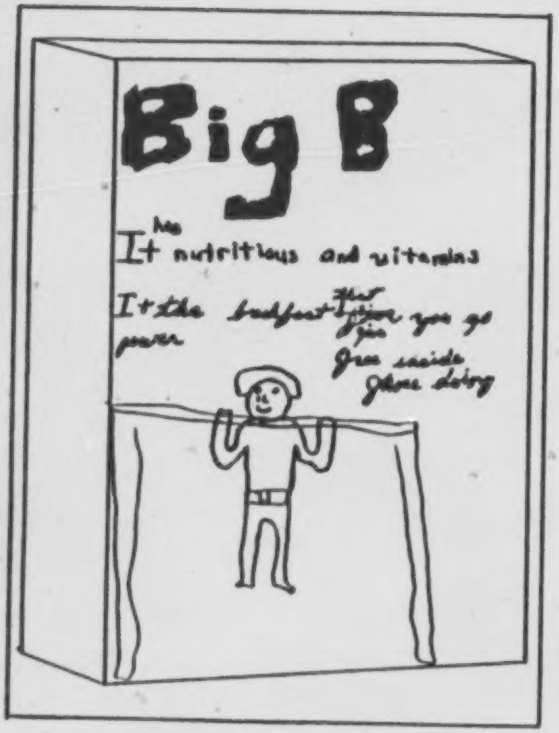
NON-VERBAL IMAGERY/CONTRIBUTE TO MESSAGE: Yes

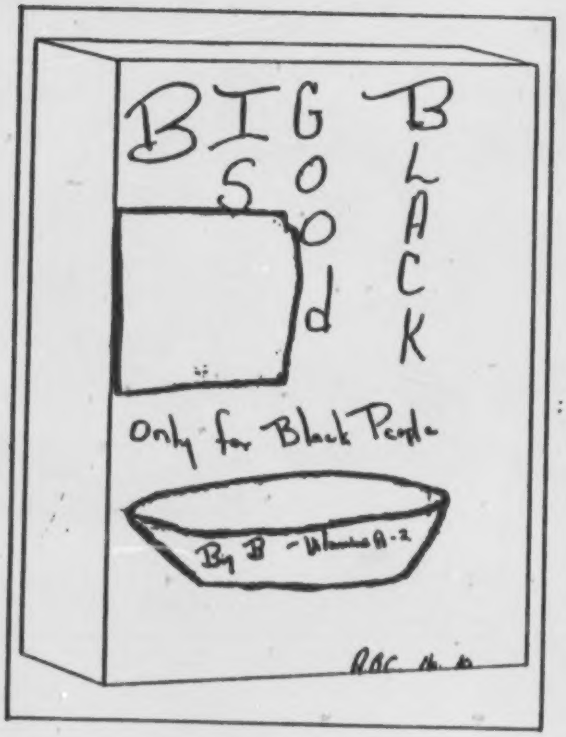
It is difficut to determine the connection to the message in the lower image, but the upper images are assumed to be grains thus connected to the breakfast food.


B
The nutritious breakfast food

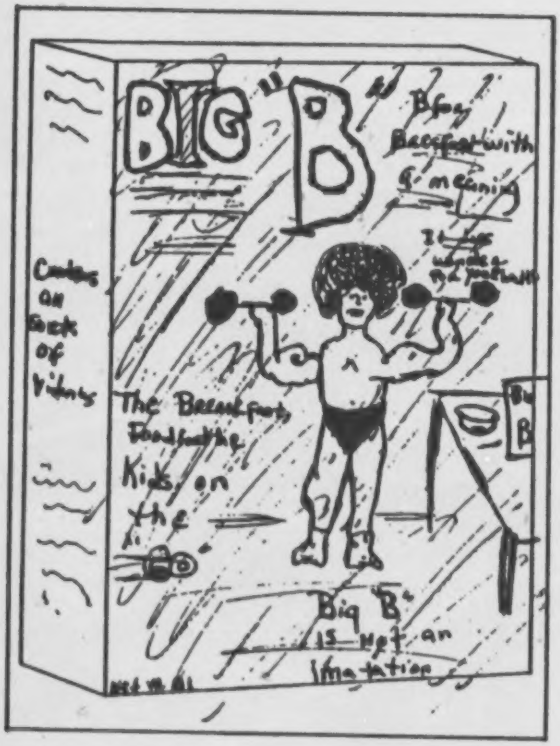

New
Breakfast Food
New
Vitamins
A
B
D
and Iron
Start your day with 'Big' 'B'
'Big B'
New

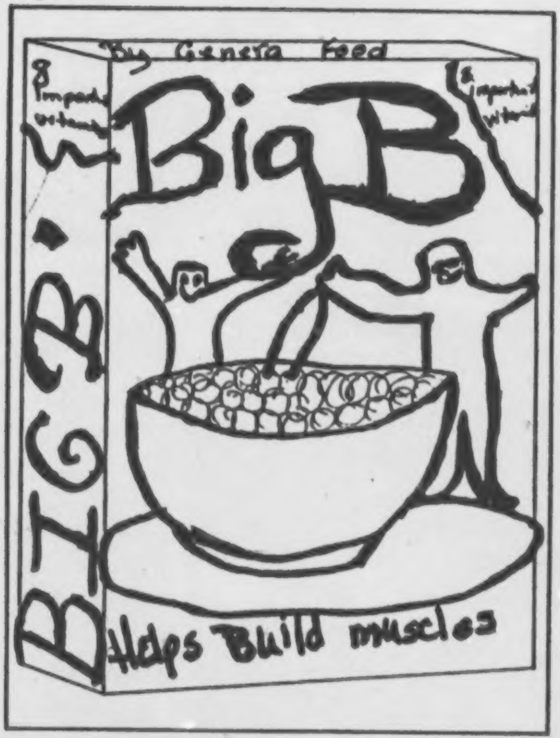
NON-VERBAL IMAGERY/CONTRIBUTE TO MESSAGE: Yes


Big B
It has nutritious and vitamins
It the breakfast that give you go power
Gym suicide
done doing

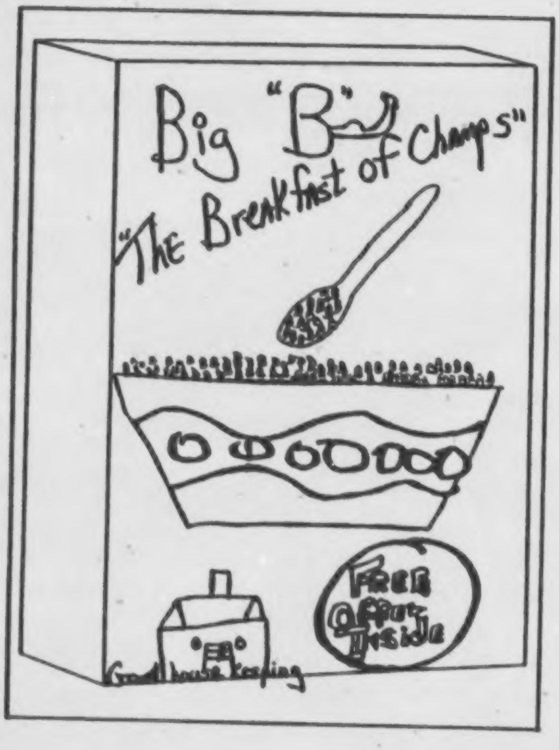

BIG B
Good
BLACK
Only for Black People
Big B - Vitamins A-2
RAC

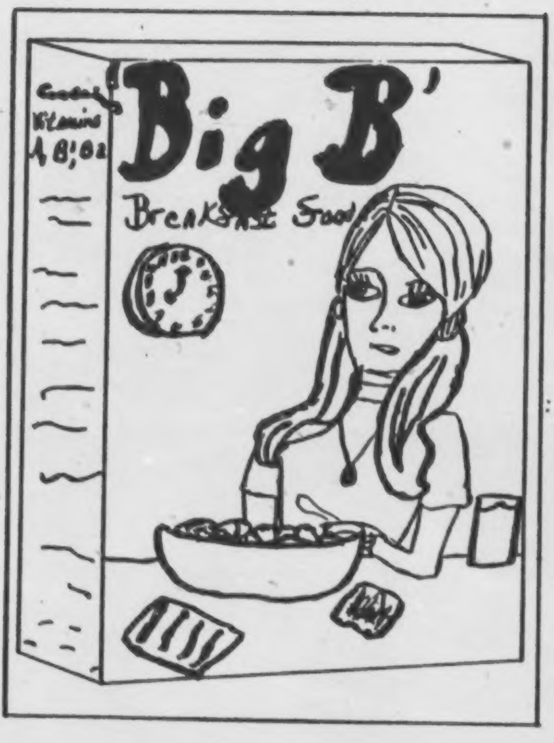
NON-VERBAL IMAGERY/CONTRIBUTE TO MESSAGE: Yes


BIG "B"
B for Breakfast with a meaning
Contains on back of vitamins
The Breakfast food for the Kids on the
Big "B" is not an imitation

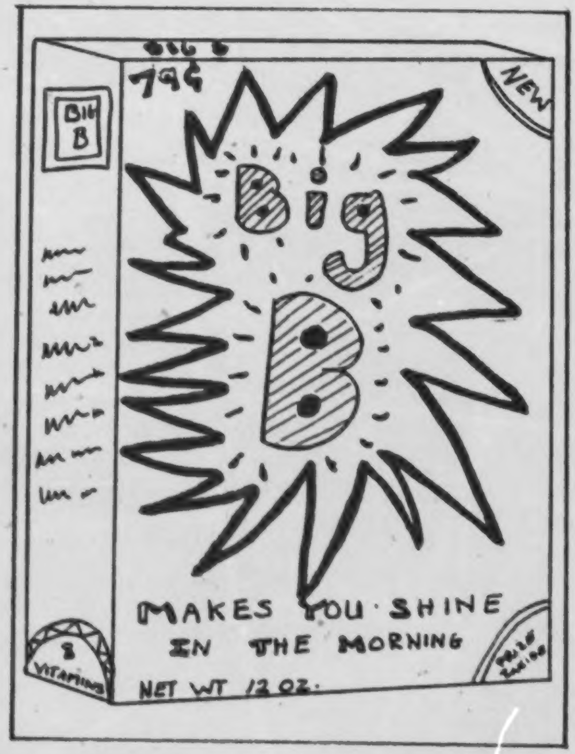

By General Feed
8 important vitamins
Big B
BIG "B"
Helps Build muscles

NON-VERBAL IMAGERY/CONTRIBUTE TO MESSAGE: Yes


Big "B"
"The Breakfast of Champs"
Free Offer Inside
Good house keeping


Vitamins
A B1, B2
Big B'
Breakfast Food

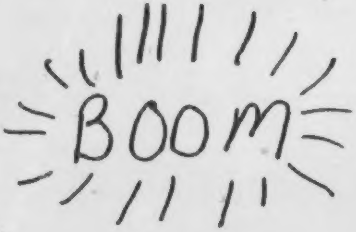
NON-VERBAL IMAGERY/CONTRIBUTE TO MESSAGE: Yes


BIG B
79¢
NEW
BIG B
Big
B
MAKES YOU · SHINE
IN THE MORNING
NET WT 12 OZ.
8 VITAMINS
PRIZE INSIDE

NON-VERBAL IMAGERY (GEOMETRIC)/CONTRIBUTE TO MESSAGE: Yes

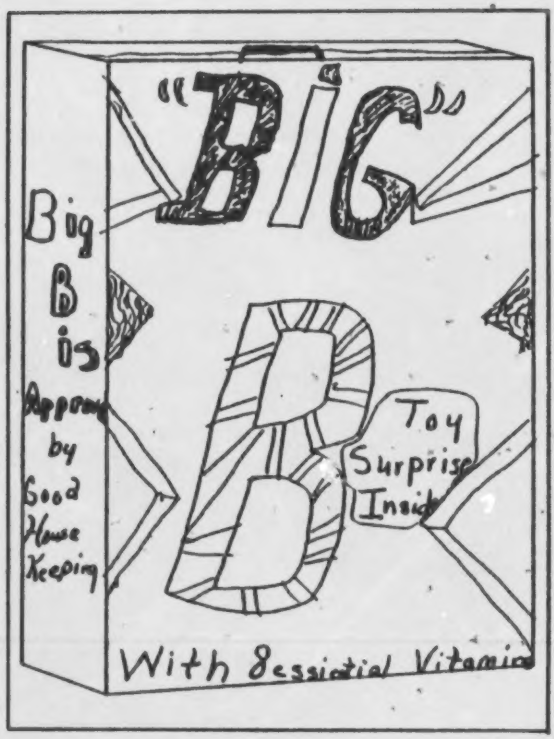
BIG B

Gives you
a boom
inside

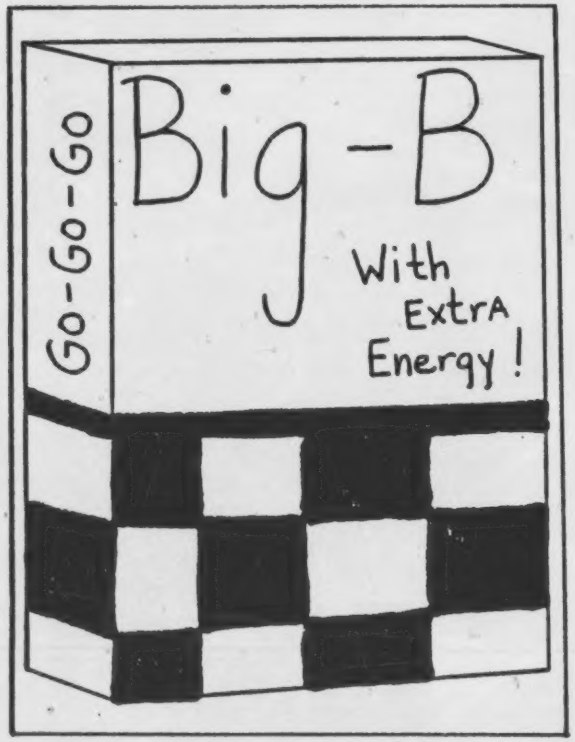


NON-VERBAL IMAGERY/CONTRIBUTE TO MESSAGE: No

Here the geometric forms contribute to the design but not to the message.

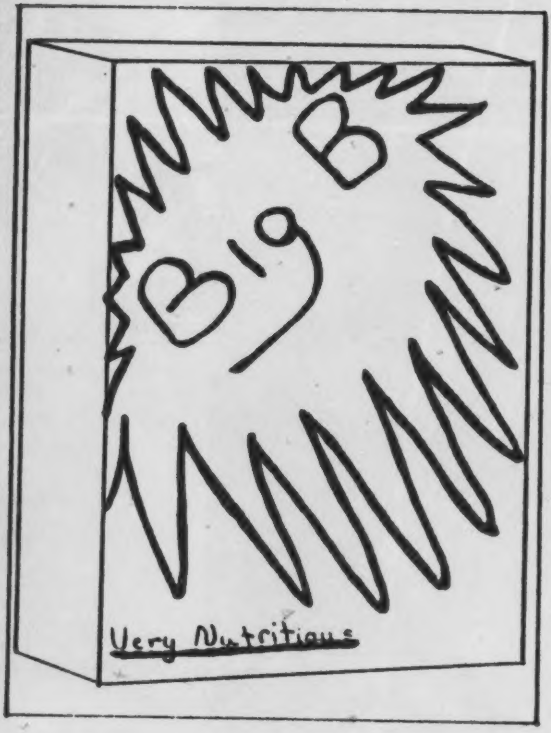

"BIG"
Big
B
is
Approv
by
Good
House
Keeping
B
Toy
Surprise
Insid
With 8essiatial Vitamin

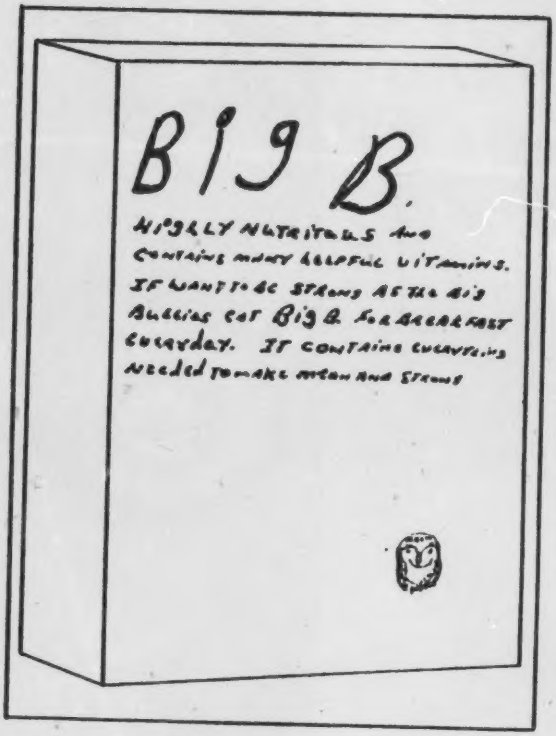
Geometric non-verbal image that does not contribute to message.


Go-Go-Go
Big-B
With
Extra
Energy!

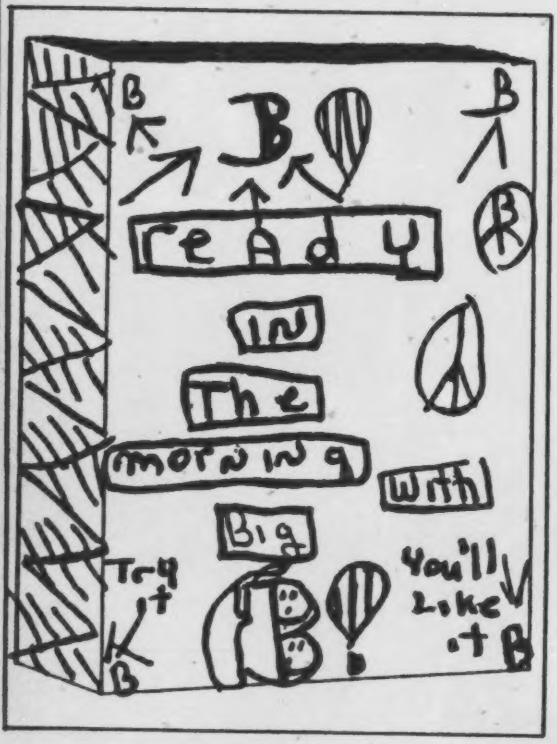
345

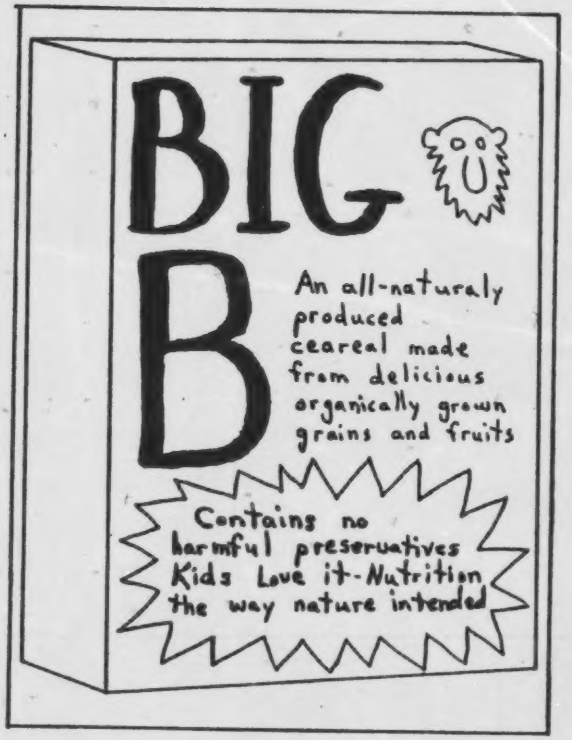
NON-VERBAL IMAGERY/CONTRIBUTE TO MESSAGE: No


Big B
Very Nutritious

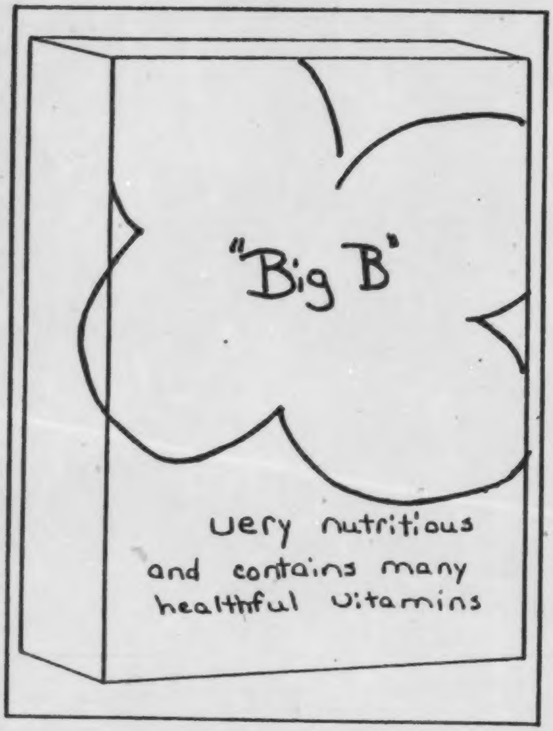

Big B.
HIGHLY NUTRITOUS AND CONTAINS MANY HELPFUL VITAMINS. IF WANT TO BE STRONG AS THE BIG BUDDIES EAT Big B. FOR BREAKFAST EVERYDAY. IT CONTAINS EVERYTHING NEEDED TO MAKE MEAN AND STRONG

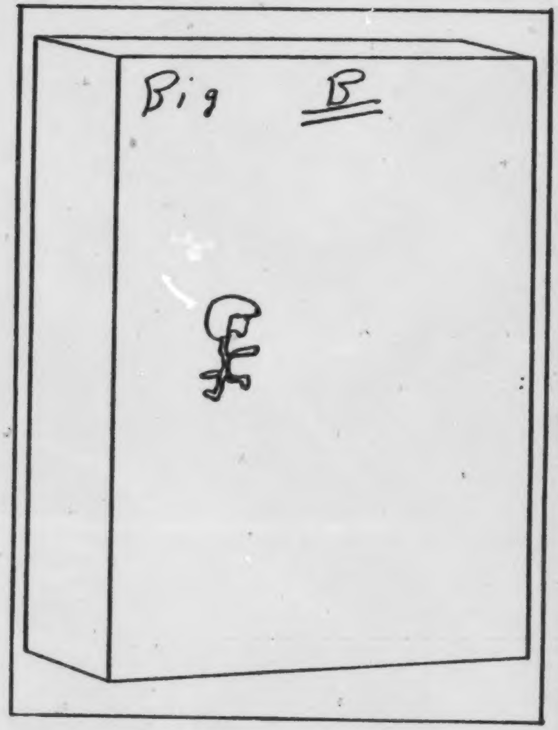
NON-VERBAL IMAGERY/CONTRIBUTE TO MESSAGE: No


B
B
B
ready
B
IN
The
morning
with
Big
Try it
B
You'll Like it
B
B

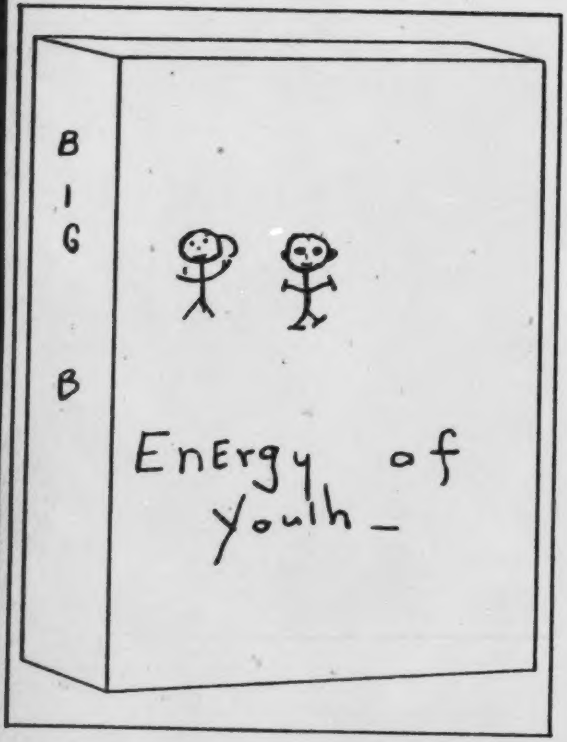

BIG
B
An all-naturaly produced ceareal made from delicious organically grown grains and fruits
Contains no harmful preservatives Kids Love it-Nutrition the way nature intended

NON-VERBAL IMAGERY/CONTRIBUTE TO MESSAGE: No

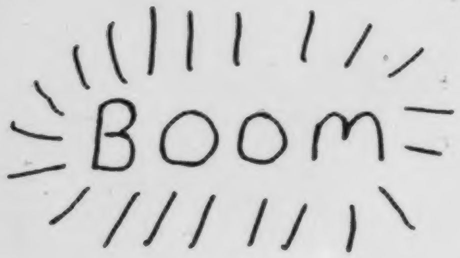

"Big B"
very nutritious
and contains many
healthful vitamins



NON-VERBAL IMAGERY/CONTRIBUTE TO MESSAGE: No

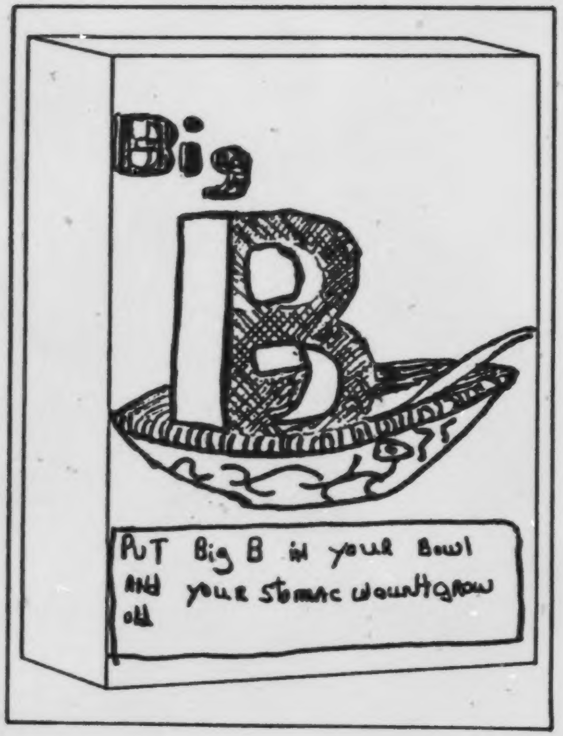

BIG B
Energy of youth_

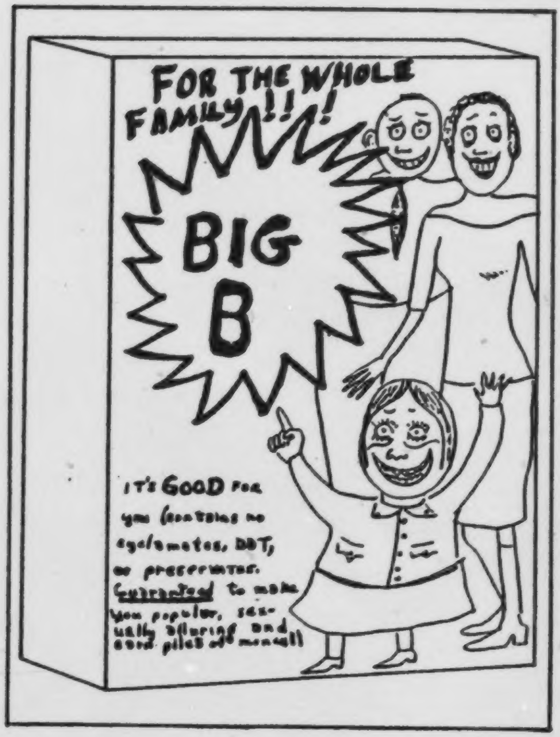
NON-VERBAL IMAGERY (GEOMETRIC)/CONTRIBUTE TO MESSAGE: No



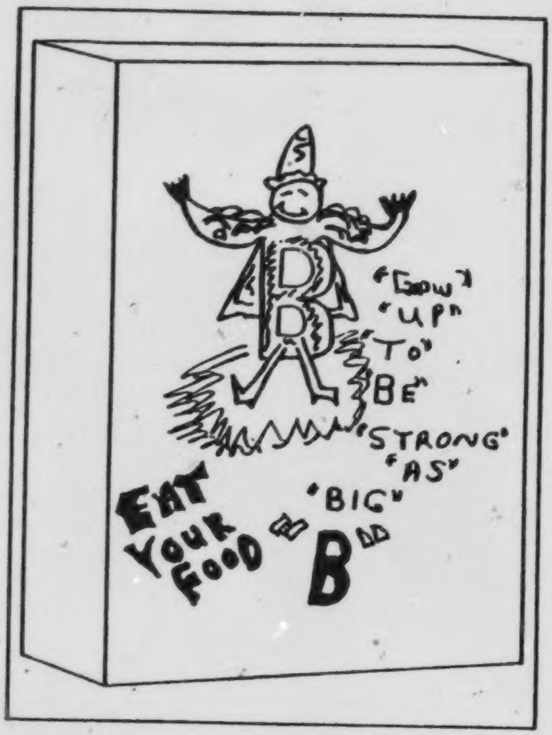
NON-VERBAL IMAGERY/NOVEL, CLEVER: Yes

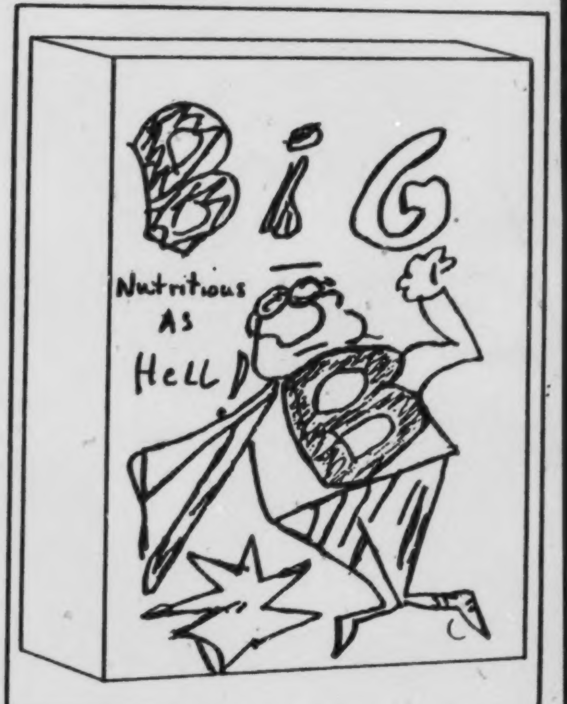
This represents the bottom of the category.


Big
B
PUT Big B in your Bowl AND your stomac wount grow old

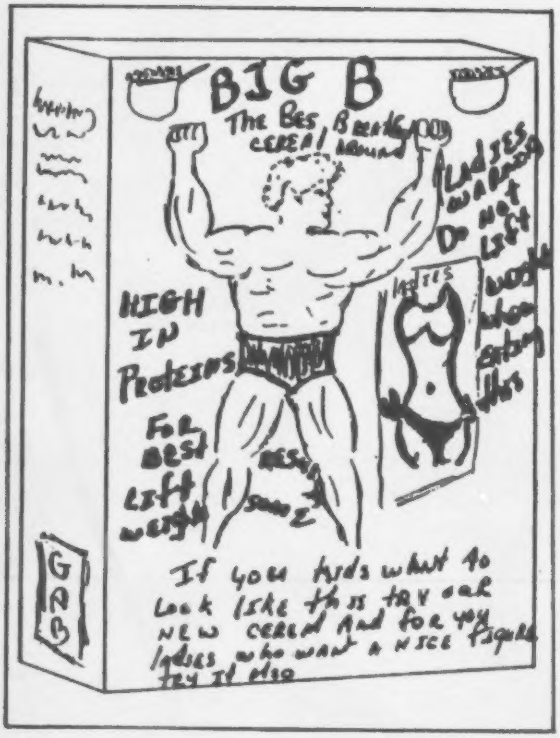

FOR THE WHOLE FAMILY!!!!
BIG B
IT's GOOD FOR you (contains no cyclamates, DDT, or preservatives. Guaranteed to make you popular, sexually alluring and good piles of money!!

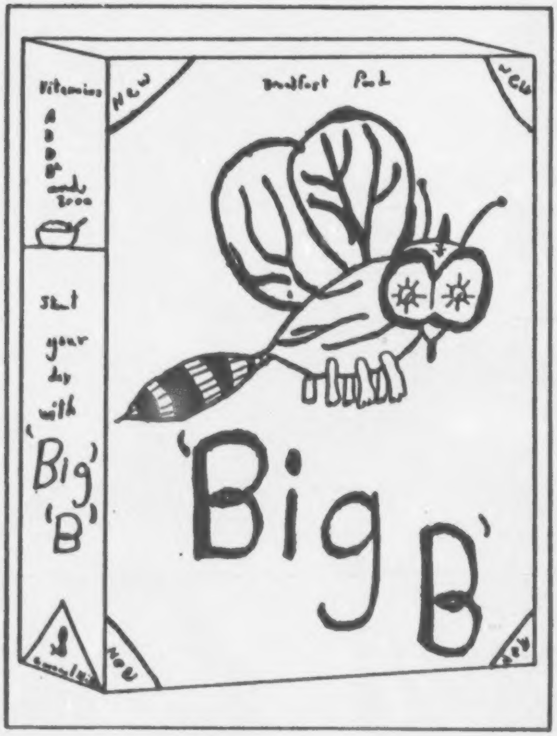
NON-VERBAL IMAGERY/NOVEL, CLEVER: Yes


S
B
B
"Grow"
"Up"
"To"
"Be"
"Strong"
"As"
"Big"
"B"
EAT YOUR FOOD

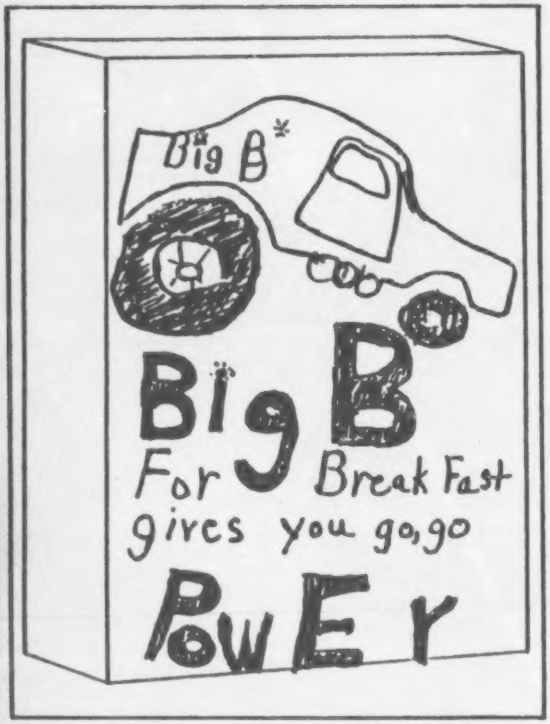

BiG
Nutritious As Hell
B
C

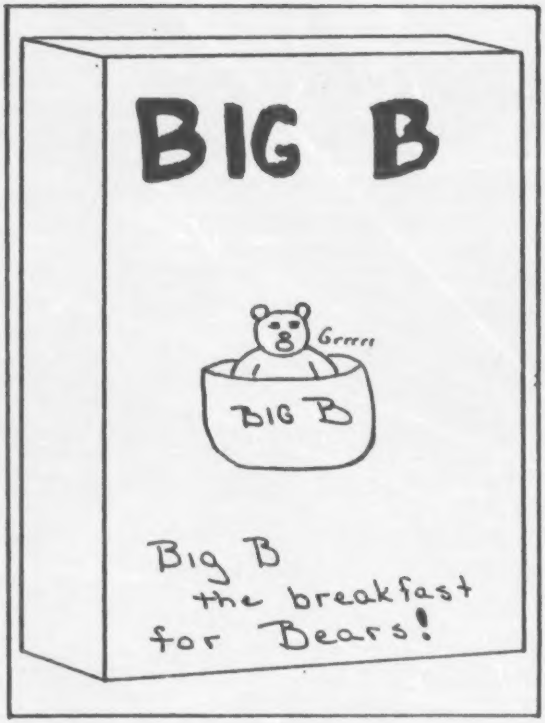
NON-VERBAL IMAGERY/NOVEL, CLEVER: Yes


BIG B
The Bes Breakfast
CEREAl around
HIGH IN Proteins
FOR BEST
LIFT WEIGHT
LADIES WARNING Do not lift weights when eating this
LADIES
GAB
If you kids want to look like this try our NEW CEREAl And for you ladies who want A NICE figure try it also

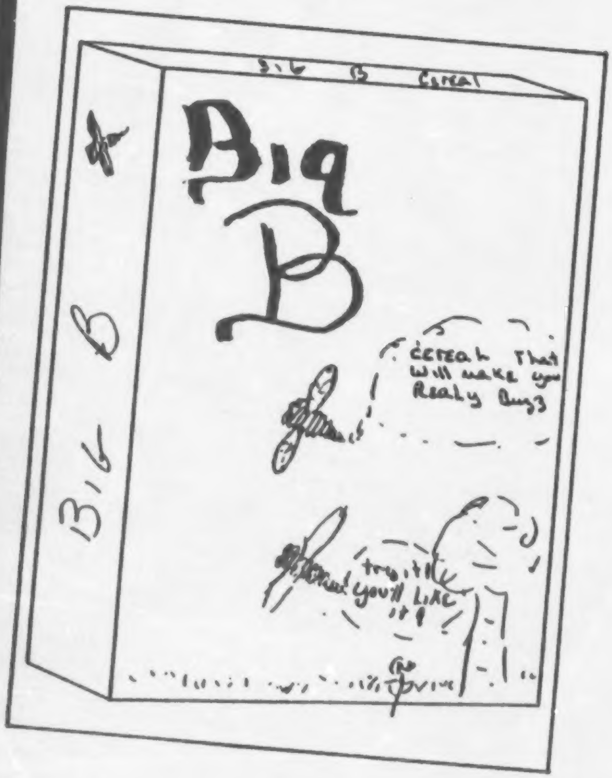

NEW
Breakfast Pack
NEW
Vitamins A B D E and Iron
Start your day with 'Big' 'B'
'Big B'
NEW
NEW

NON-VERBAL IMAGERY/NOVEL, CLEVER: Yes

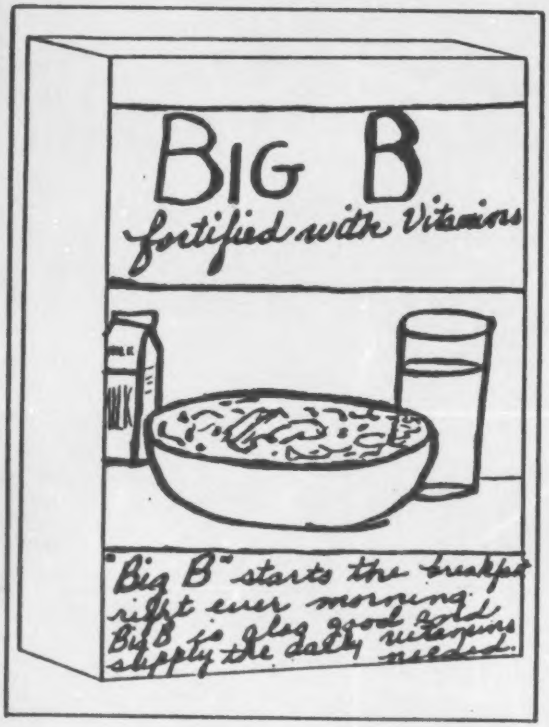

Big B*
Big B
For Breakfast
gives you go,go
PowEr

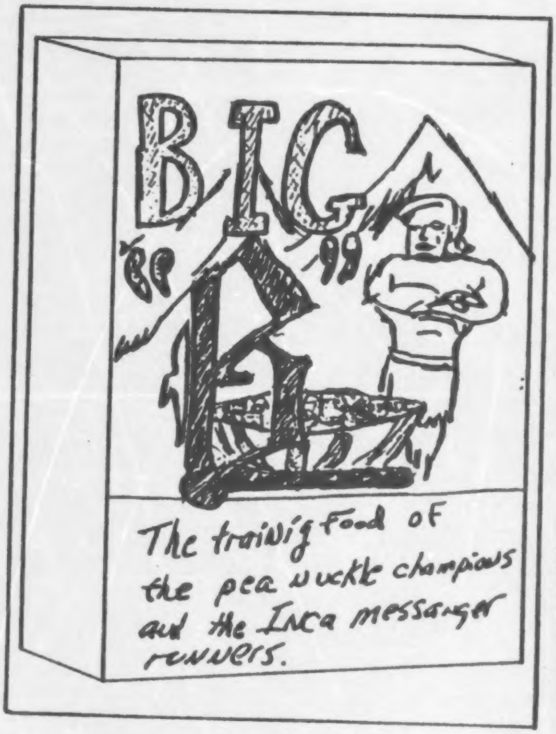

BIG B
Grrrrr
BIG B
Big B
the breakfast
for Bears!

NON-VERBAL IMAGERY/NOVEL, CLEVER: Yes

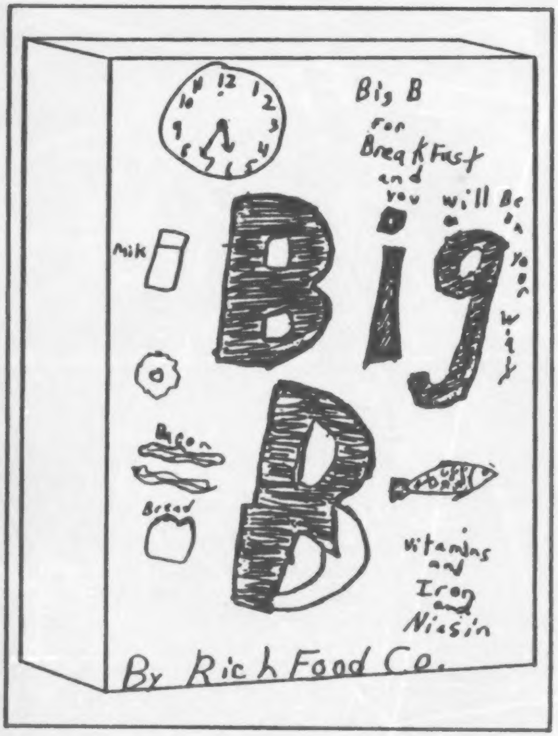

Big B Cereal
Biq B
Big B
cereal That will make you Realy Buzz
try it you'll Like it!

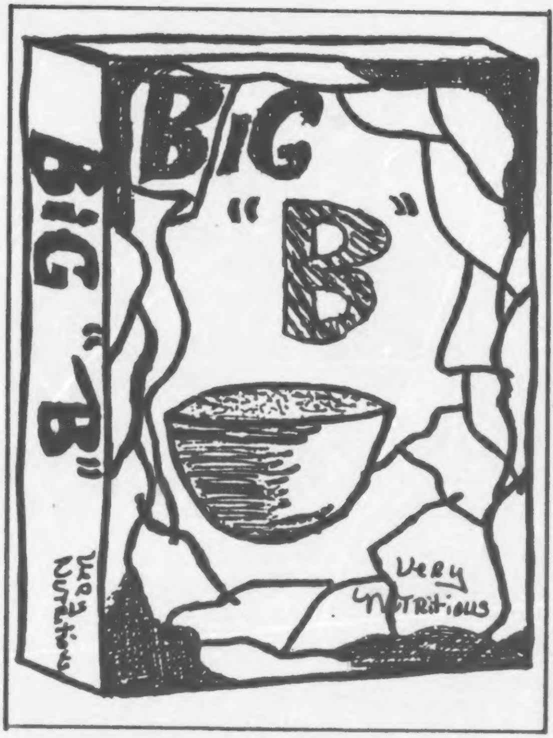
NON-VERBAL IMAGERY/NOVEL, CLEVER: No


BIG B
fortified with Vitamins
MILK
"Big B" starts the breakfast
right ever morning
Big B is also good and
supply the daily vitamins
needed.

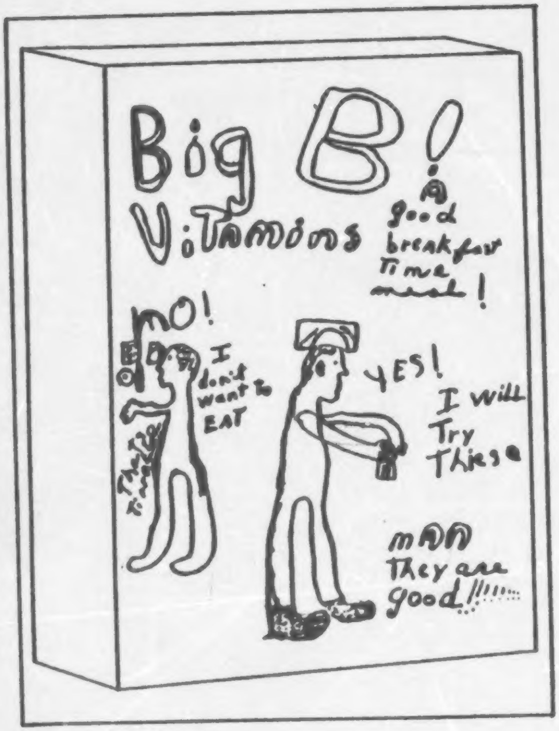

BIG
The training Food of
the pea nuckle champions
and the Inca messanger
runners.

NON-VERBAL IMAGERY/NOVEL, CLEVER: No


Big B
for
BreakFast
and
you
will Be
on
your
way
Big
B
Mik
Bacon
Bread
vitamins
and
Iron
and
Niasin
By Rich Food Co.


BIG
"B"
BIG "B"
Very
Nutritious
Very
Nutritious

NON-VERBAL IMAGERY/NOVEL, CLEVER: No

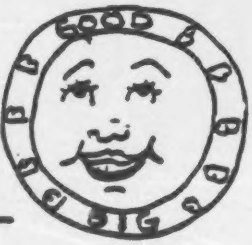

Big B!
Vitamons
A good breakfast Time meal!
no!
I don't want to EAT
YES! I will Try This
man They are good!!!!!...

GENERAL EXAMPLES OF COHERENCE

Coherent

* Does it give an overall orderly appearance?

Does it combine words and image in a pleasing manner



Does it seem somewhat planned moderately, balanced

WORDS ALONE

* Is the Message clear?

Is the PRODUCT name clear?

* Is word spacing or word design considered:

SIZE

size

STYLE

BalancE

TOO much Clutter can count off

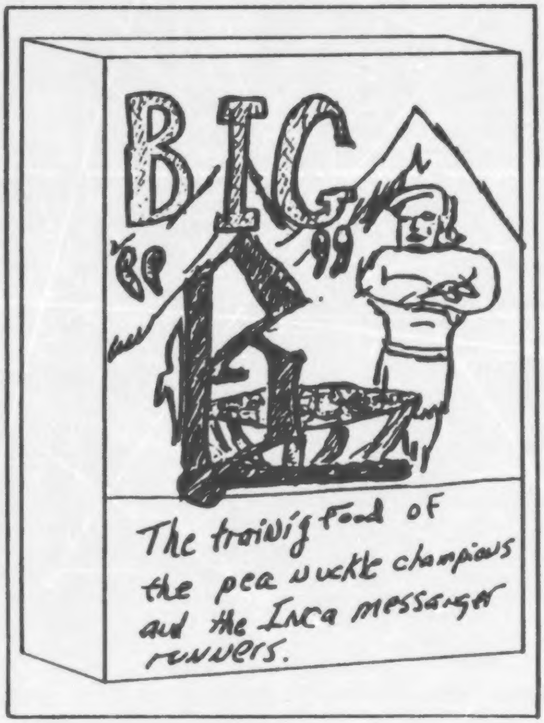
Clutter Clutter Clutter Clutter

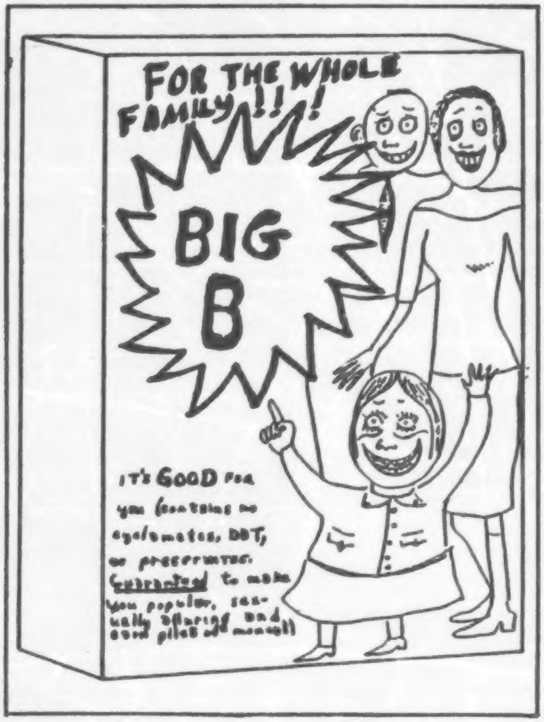
Messiness may be enough to count off

Vivid MAY OR MAY NOT CONTRIBUTE TO COHERENCE.

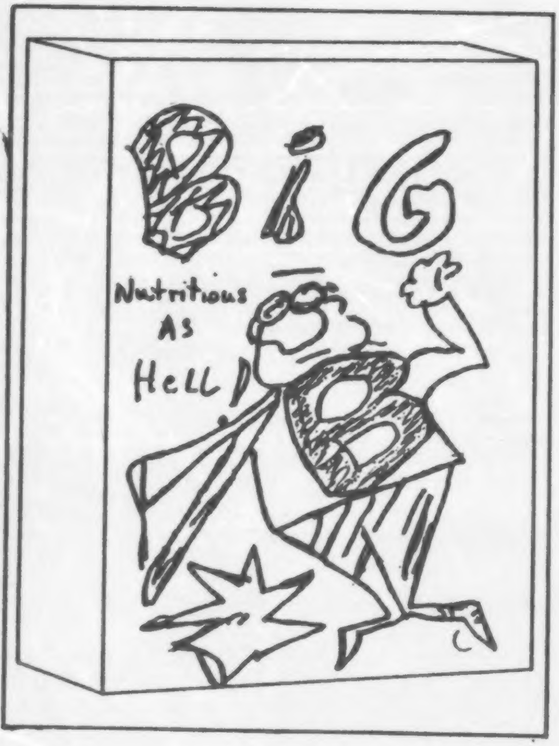
INTEGRATION/COHERENT DESIGN: Yes

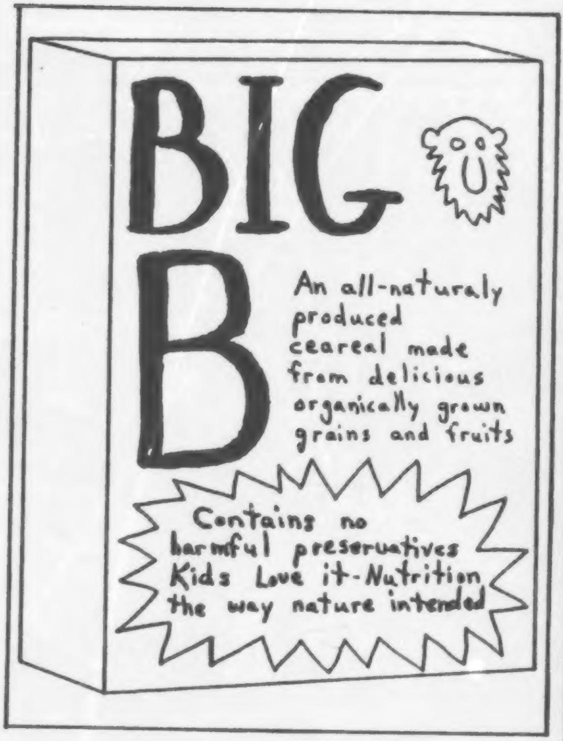
This design represents the lower limit of the category.


BIG
"BB"
The training food of the pea nuckle champions and the Inca messanger runners.

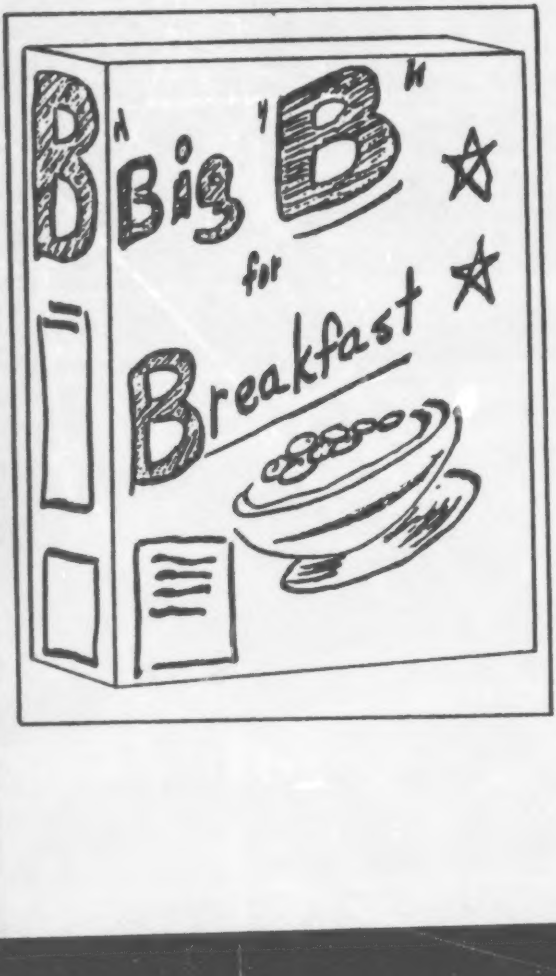

FOR THE WHOLE FAMILY!!!!
BIG B
IT'S GOOD FOR you (contains no cyclamates, DDT, or preservatives. Guaranteed to make you popular, sexually alluring and earn piles of money!!

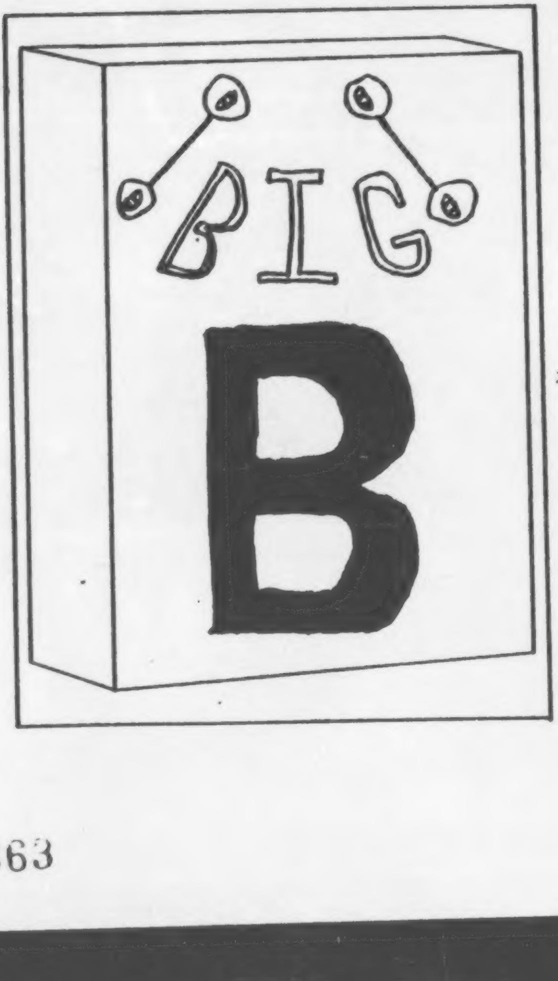
INTEGRATION/COHERENT DESIGN: Yes


BiG
Nutritious As Hell

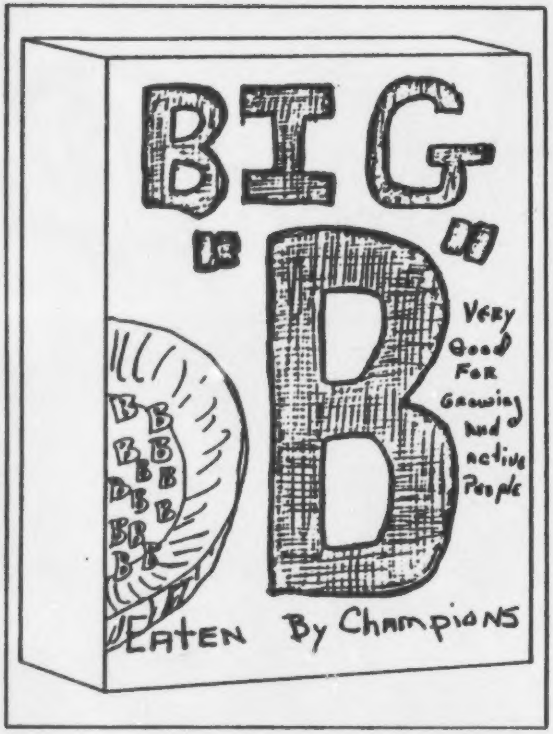

BIG B
An all-naturaly produced ceareal made from delicious organically grown grains and fruits
Contains no harmful preservatives Kids Love it-Nutrition the way nature intended

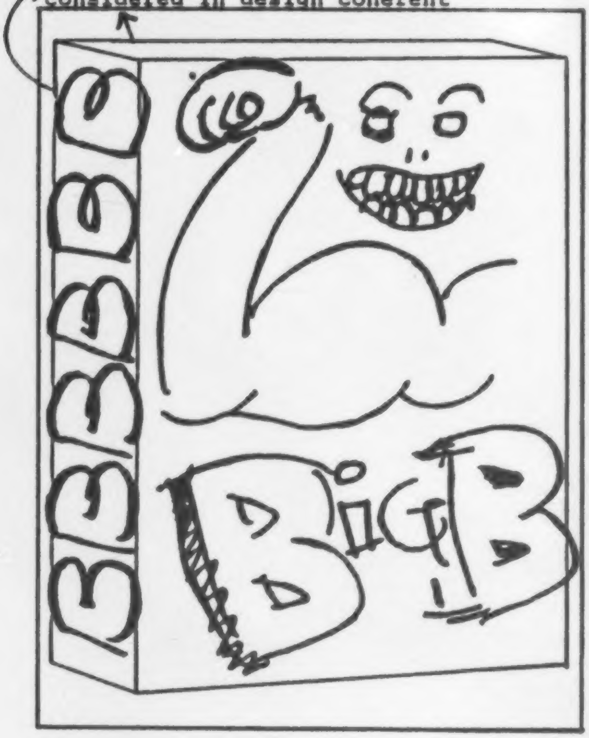
INTEGRATION/COHERENT DESIGN: Yes


B
Big "B"
for
Breakfast

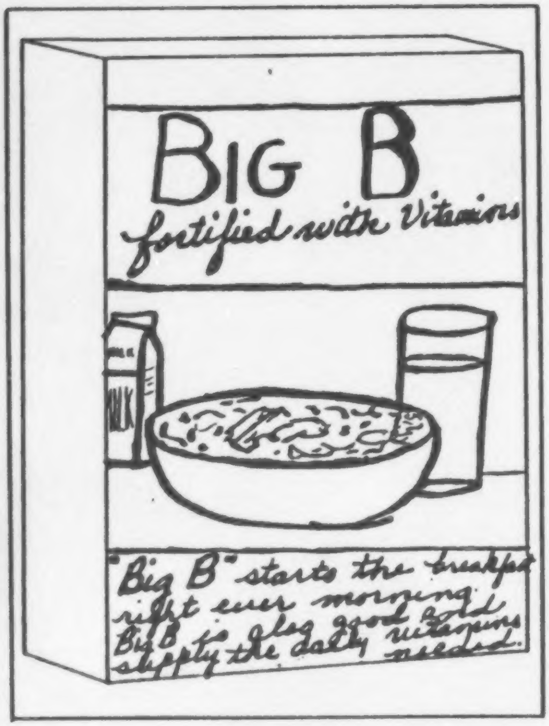


INTEGRATION/COHERENT DESIGN: Yes


BIG
"B"
Very Good For Growing and active People
B B B B B B B B B B B
Eaten By Champions

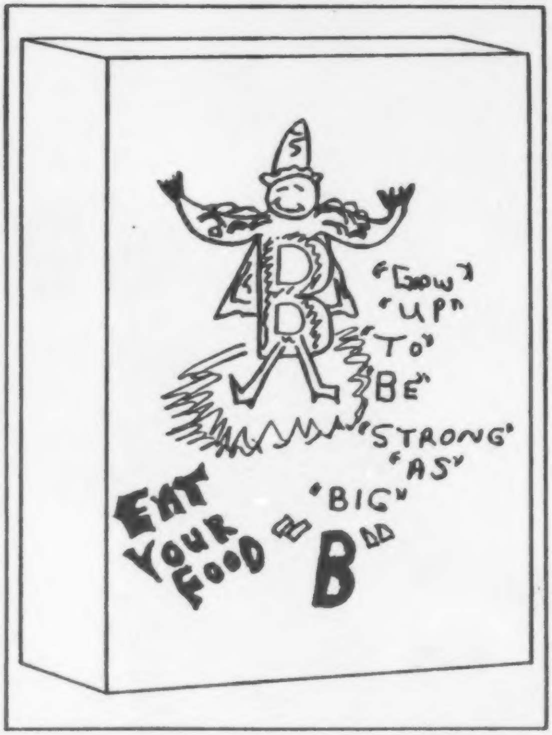

the narrow dimensions are not considered in design coherent

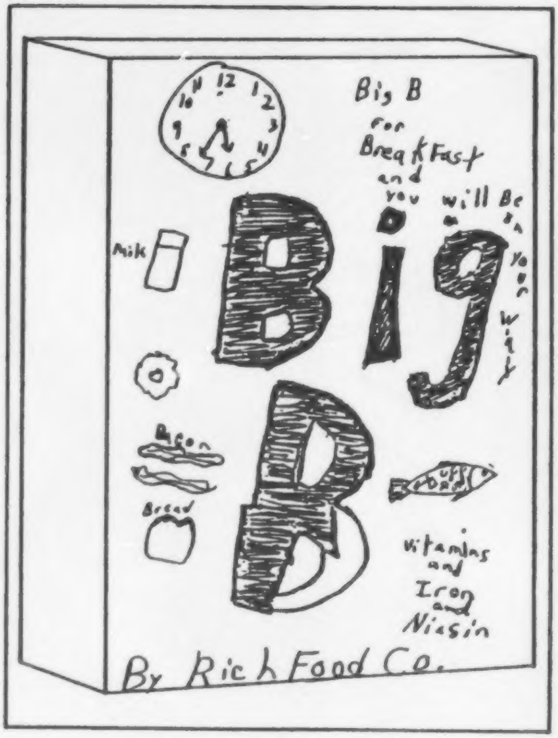
INTEGRATION/COHERENT DESIGN: Yes


BIG B
fortified with Vitamins
MILK
"Big B" starts the breakfa
right ever morning
Big B is also good and
supply the daily vitamins
needed.

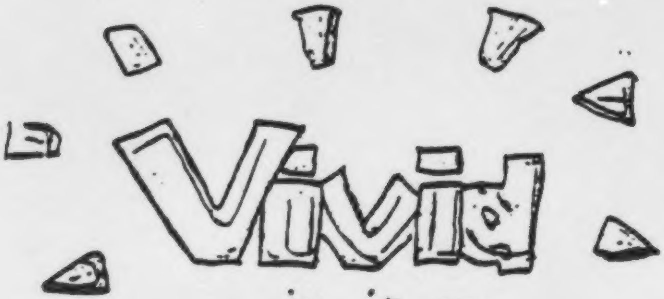
INTEGRATION/COHERENT DESIGN: No

The layout in this example is too random and unbalanced.


S
B
B
"Grow"
"Up"
"TO"
"BE"
"STRONG"
"AS"
"BIG"
"B"
EAT
YOUR
FOOD


12 1 2 3 4 5 9 10 11
Big B
For
BreakFast
and
you will Be
a
Big
B
in
your
way
Mik
Bacon
Bread
vitamins
and
Iron
and
Niasin
By Rich Food Co.

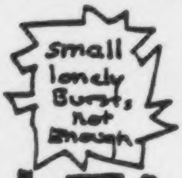
GENERAL EXAMPLES OF VIVIDNESS



is it an

Vivid, Striking, Bold, Eyecatching
overall
design

EYECATCHING devices must be fairly dominant



Large THIN letters are not enough

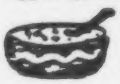
Medium to large letters made BOLD by

Cluttering
usually
counts
off

PATTERN
SHADOWS
THICKNESS

* Patterning or
coloring in
only in small
areas or amounts
may not be
enough

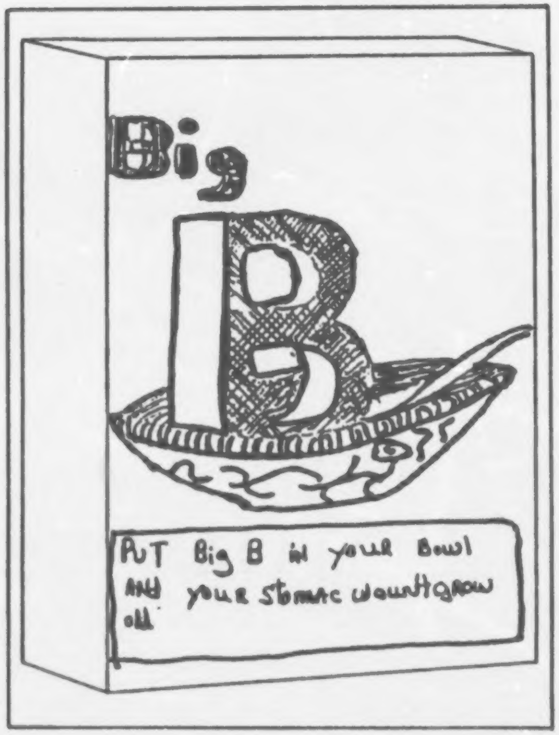
* Coloring in, or Patterning of the IMAGE Helps



Cohesiveness may contribute to VIVID but not necessarily

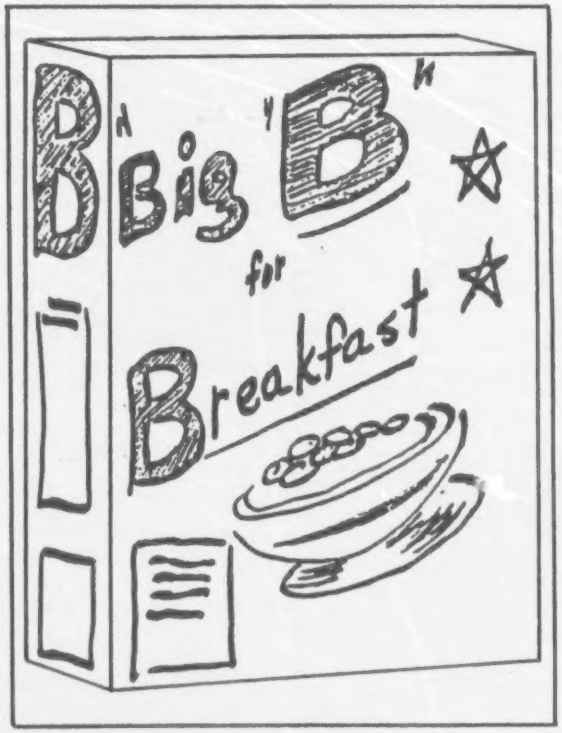
INTEGRATION/VIVID DESIGN: Yes

This design does have a boldness, but represents the bottom of the category.


Big
B
PUT Big B in your Bowl
And your Stomac wouldn't grow
old

368

This design, near the bottom of the category, is striking primarily because of its simplicity.

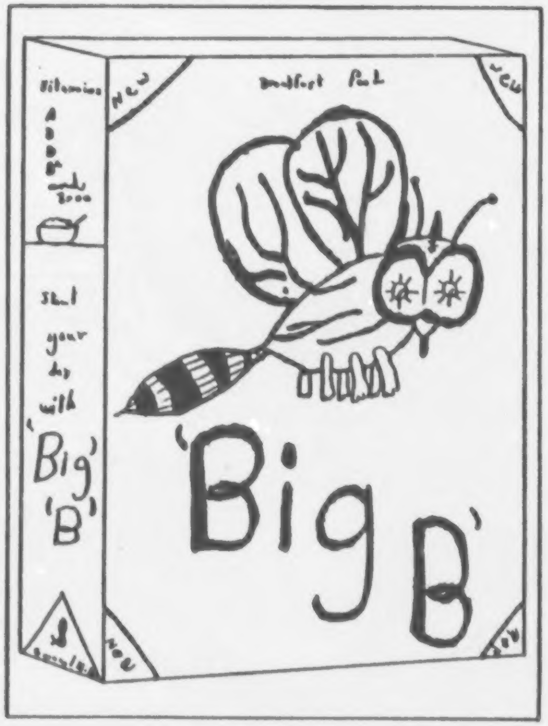

B
Big B
for
Breakfast

369

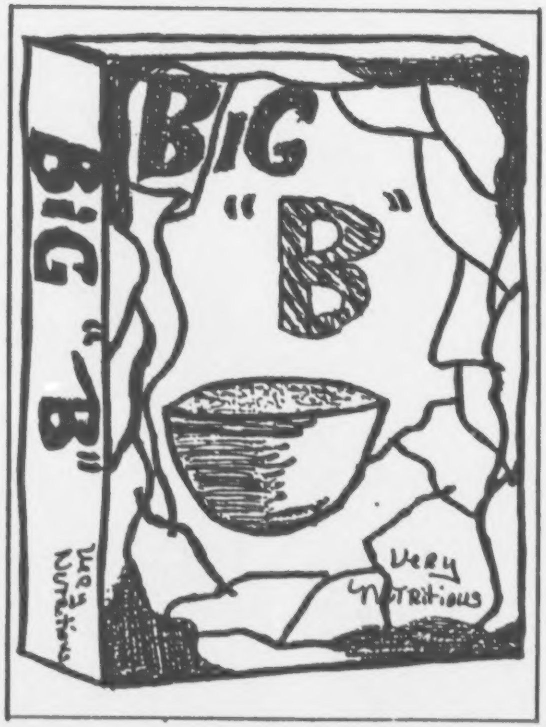
INTEGRATION/VIVID DESIGN: Yes

This is vivid because of its striking image.

The dark black areas in this design (which do not show well in the Xerox reproduction) give it vividness.

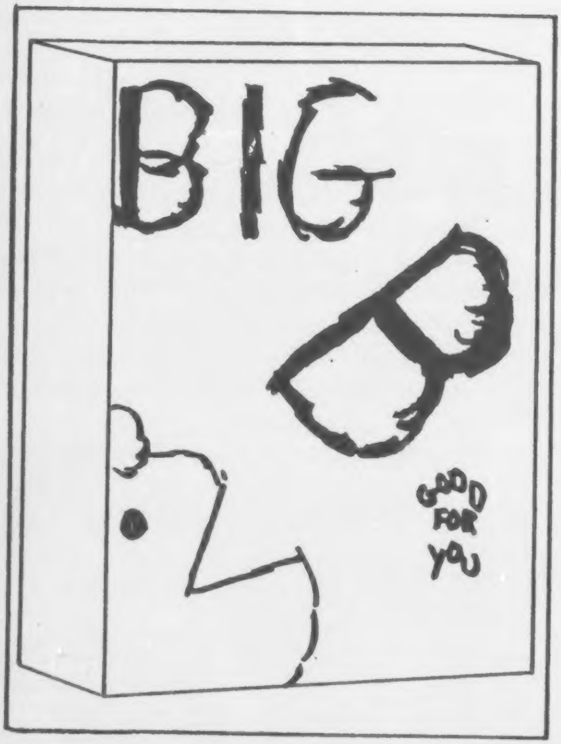

Vitamins
New
Breakfast Pack
New
Start your day with 'Big' 'B'
New
New
'Big B'

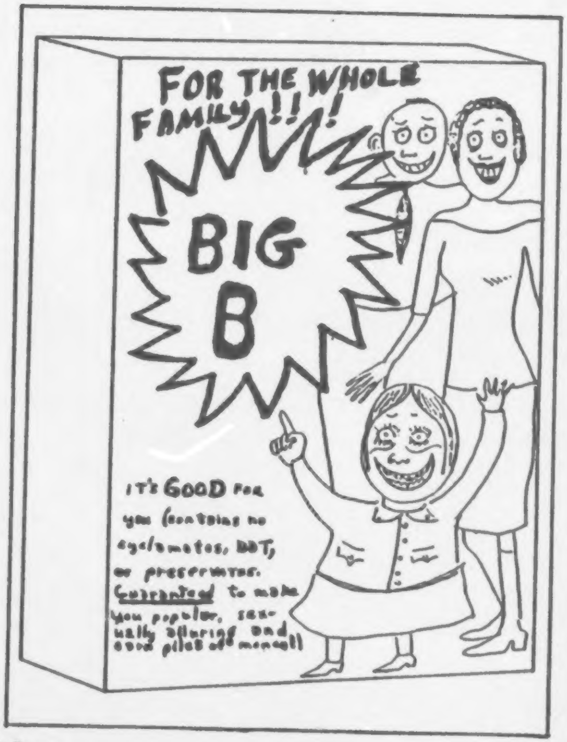
370


BIG "B"
BIG "B"
Very Nutritious
Very Nutritious

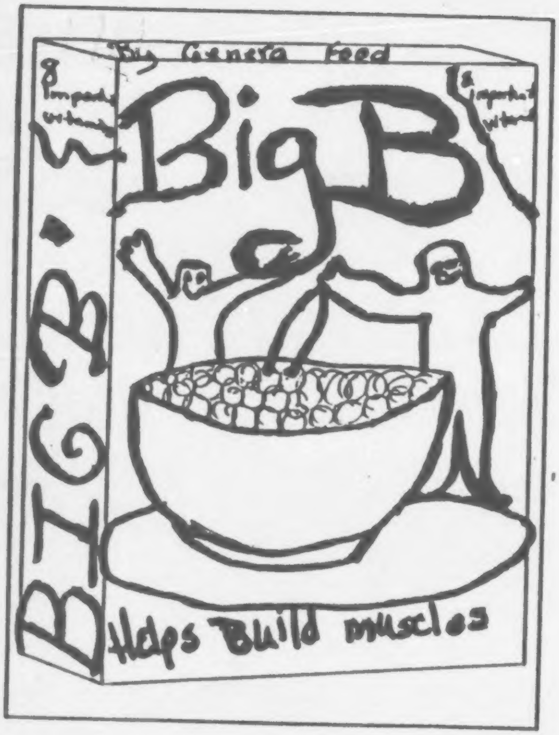
371

INTEGRATION/VIVID DESIGN: Yes

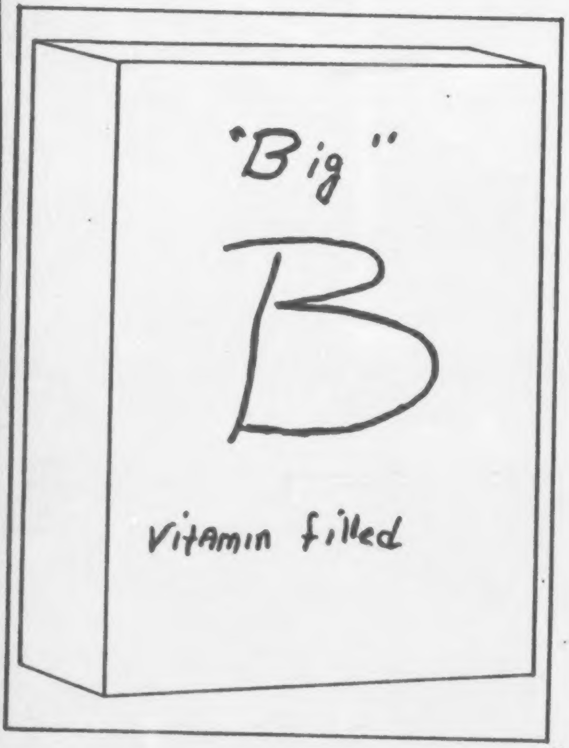

BIG
B
GOOD
FOR
YOU

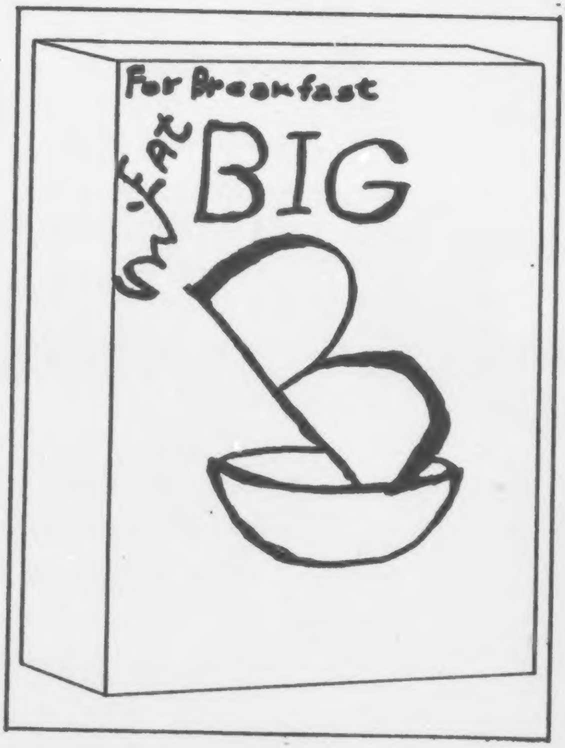

FOR THE WHOLE
FAMILY!!!
BIG
B
IT'S GOOD FOR
you (contains no
cyclamates, DDT,
or preservatives.
Guaranteed to make
you popular, sex-
ually alluring and
earn piles of money!!

INTEGRATION/VIVID DESIGN: Yes

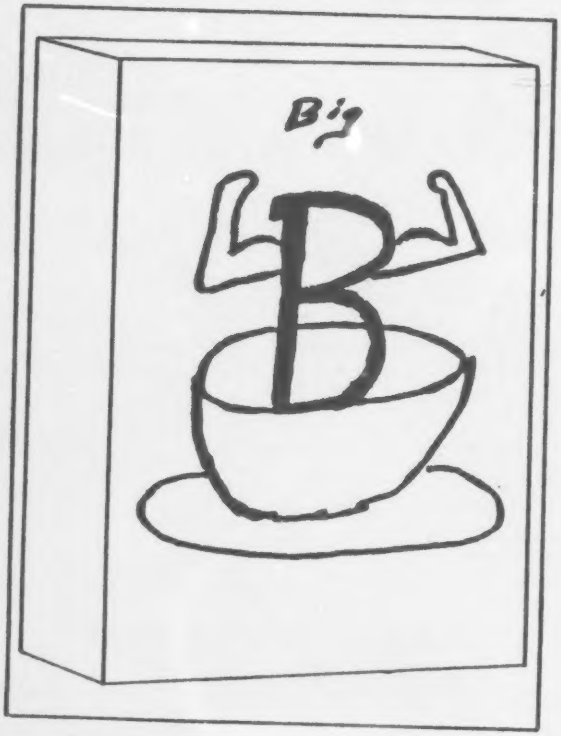

Big Genera Feed
8 important vitamins
Big B
8 important vitamins
BIG B
Helps Build muscles

INFORMATION/"BIG B": Yes

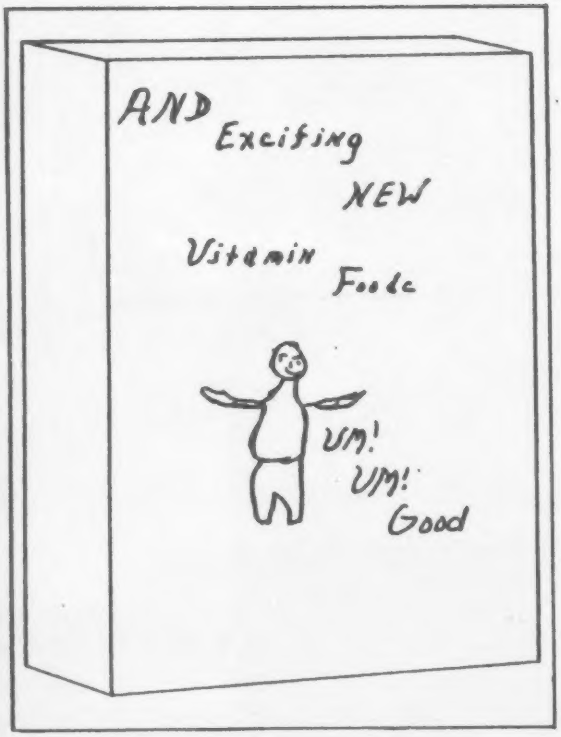

"Big"
B
Vitamin filled


For Breakfast
No-FAT
BIG
B

INFORMATION/"BIG B": Yes

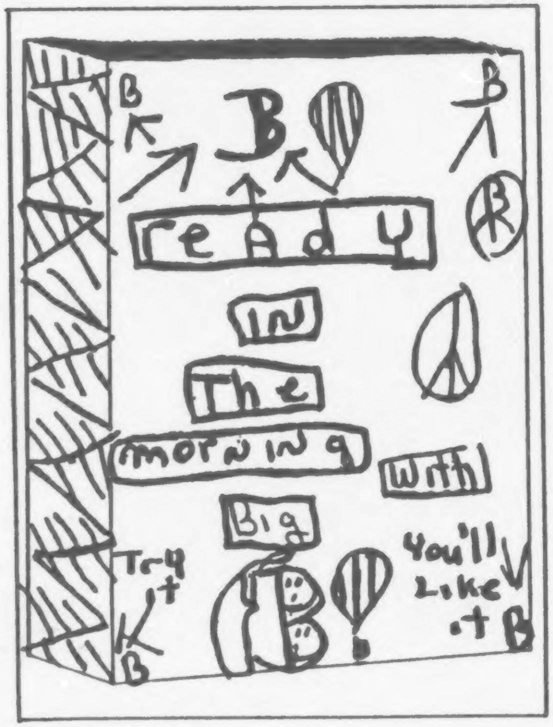


INFORMATION/"BIG B": No


AND
Exciting
NEW
Vitamin
Foodc
UM!
UM!
Good

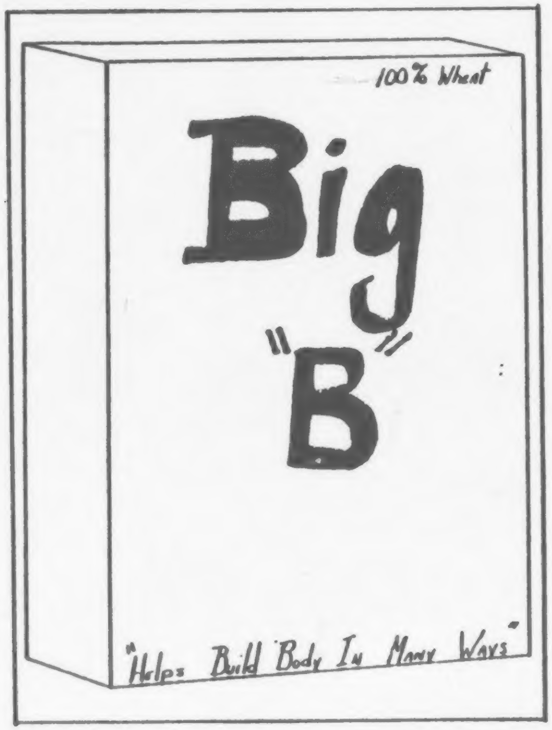
INFORMATION/BREAKFAST FOOD: Yes

The reference to morning is enough for a "yes" in this category.


B
B
B
ready
IN
The
morning
With
Big
Try it
B
You'll Like it
B

377

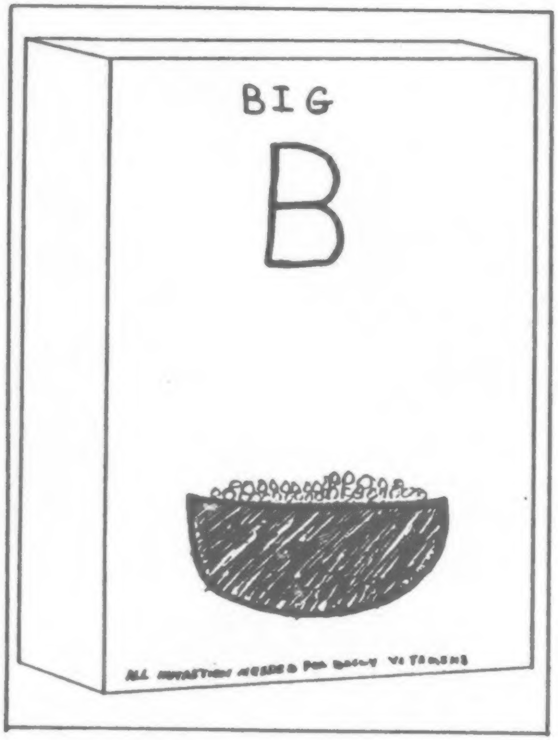
The reference to wheat is enough to place this example in the category.

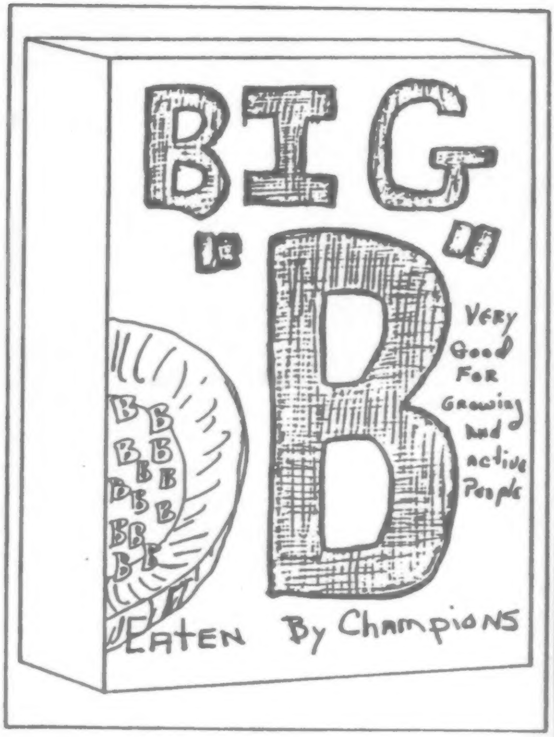

100% Wheat
Big
"B"
"Helps Build Body In Many Ways"

378

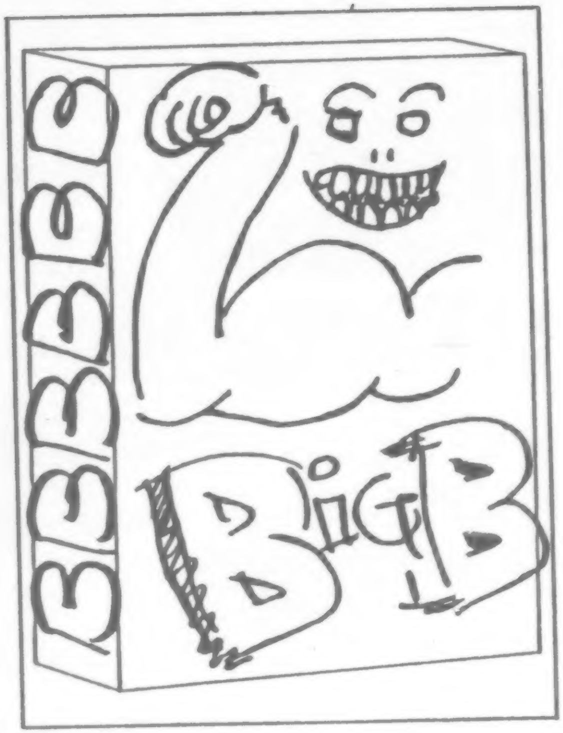
INFORMATION/BREAKFAST FOOD: Yes

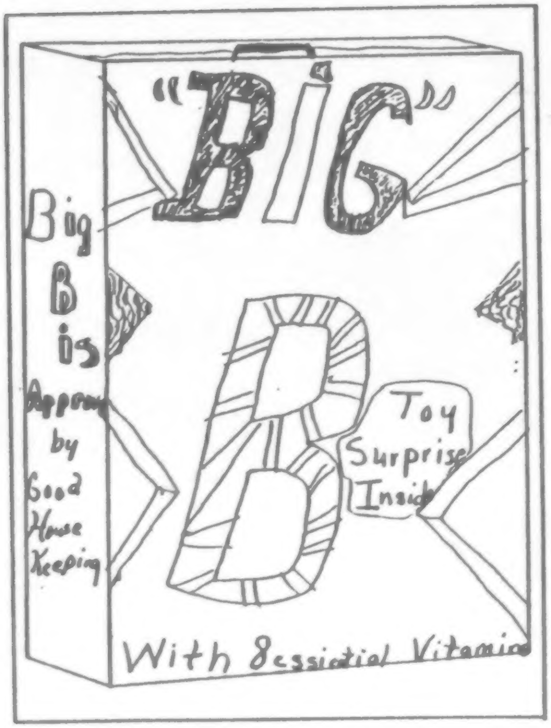
The illustration shows it is a breakfast food.


BIG
B
ALL NUTRITION NEEDED FOR DAILY VITAMINS

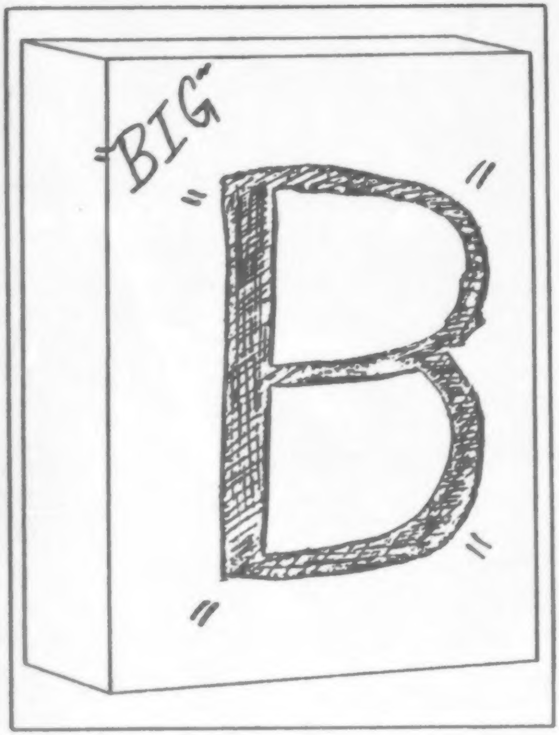

BIG
"B"
VERY Good FOR Growing And active People
EATEN By ChampioNS

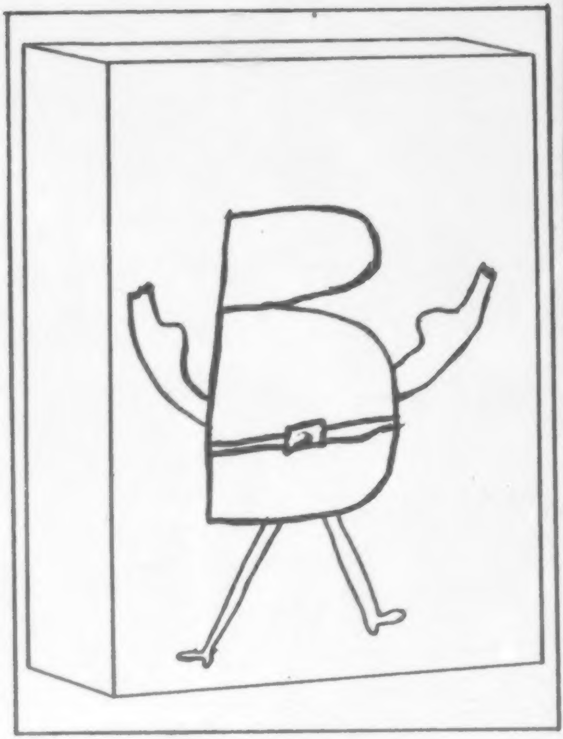
INFORMATION/BREAKFAST FOOD: No



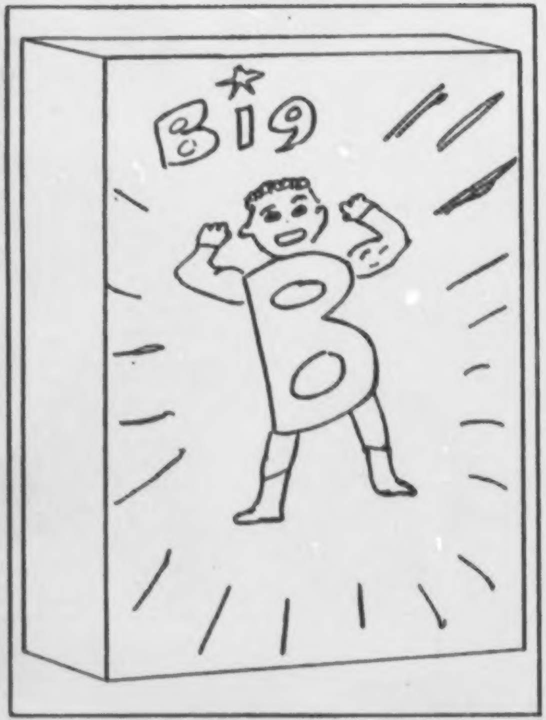

"BIG"
B
Big B is Approv by Good House Keeping
Toy Surprise Insid
With 8essiatial Vitamin

INFORMATION/BREAKFAST FOOD: No



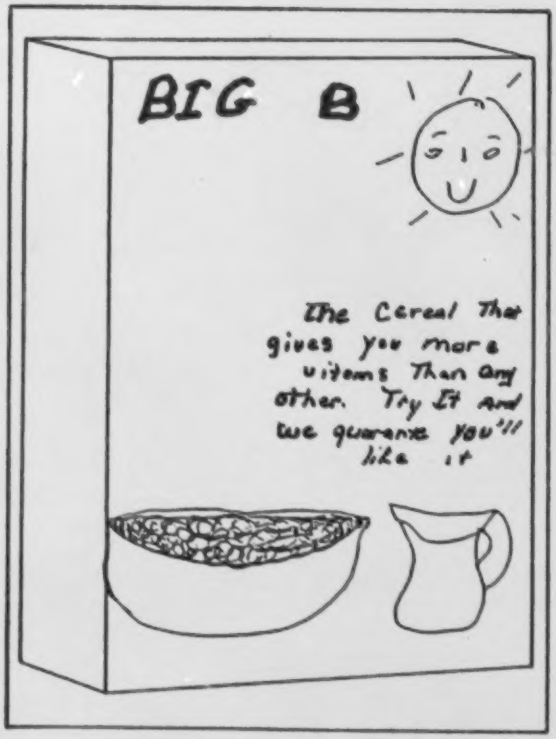


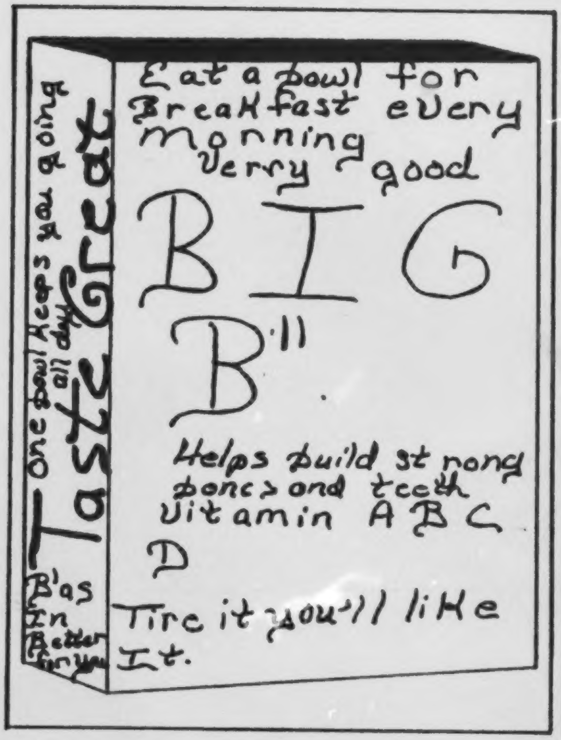
INFORMATION/BREAKFAST FOOD: No



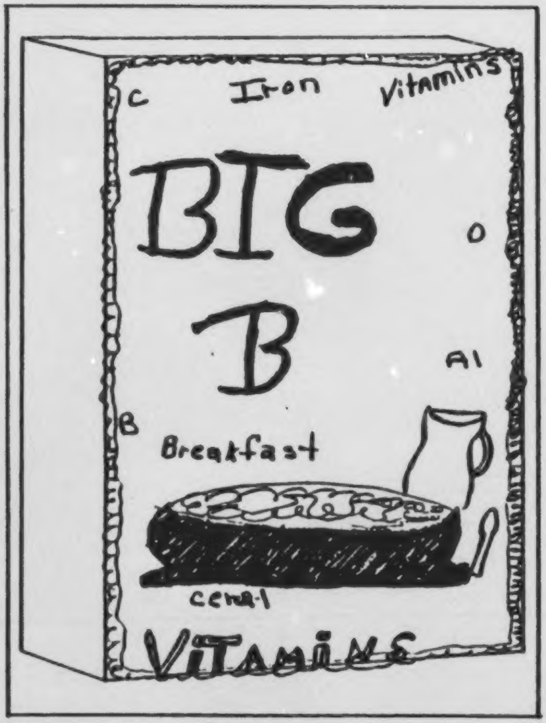
INFORMATION/NUTRITIOUS: Yes

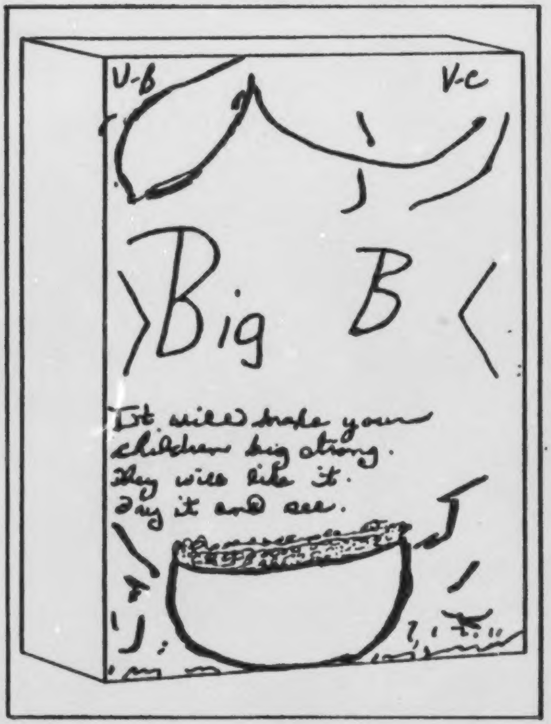
Even the muscles in this one make reference to the strength building qualities of "Big B."


BIG B
The Cereal That gives you more vitems Than any other. Try It And we quarante you'll like it

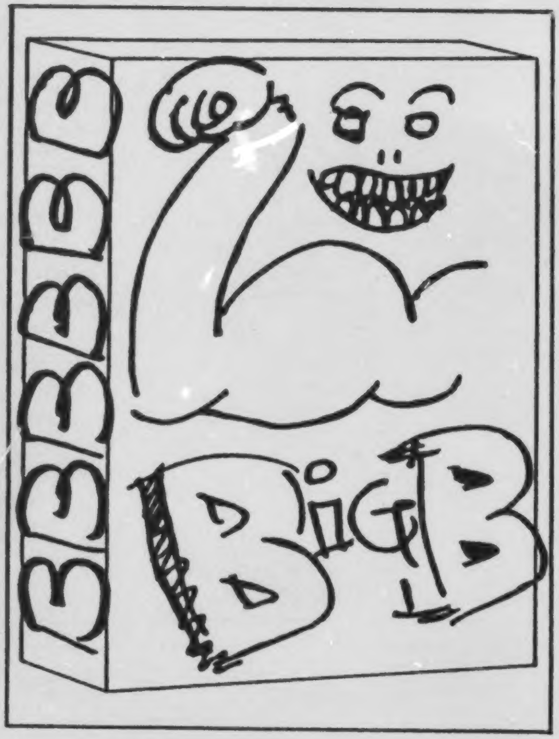

Eat a bowl for Breakfast every Morning
verry good
BIG
B''
Helps build strong bones and teeth
Vitamin A B C D
Tire it you'll like It.
One bowl keeps you going all day
Taste Great
B'as In Better for you

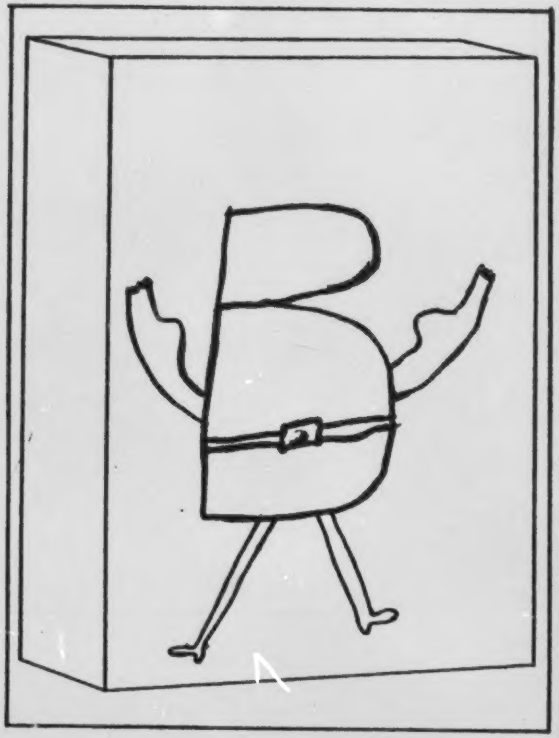
INFORMATION/NUTRITIOUS: Yes


C
Iron
Vitamins
BIG
B
O
A1
B
Breakfast
cereal
VITAMINS

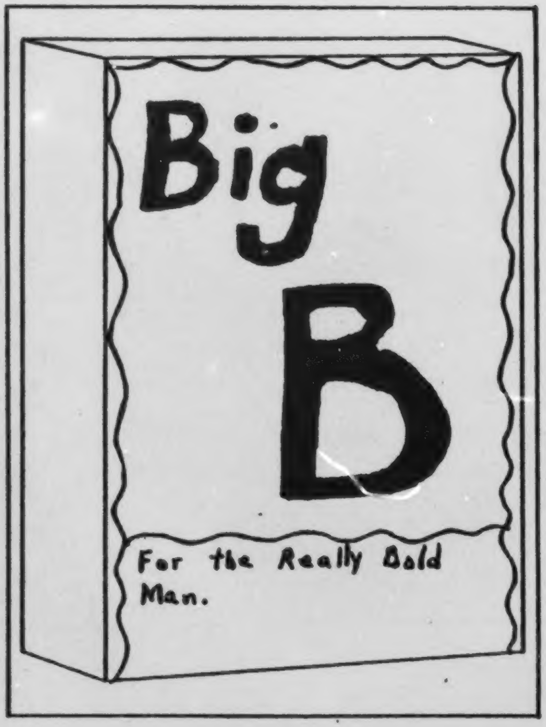

V-B
V-C
Big B
It will make your
children big strong.
They will like it.
Try it and see.

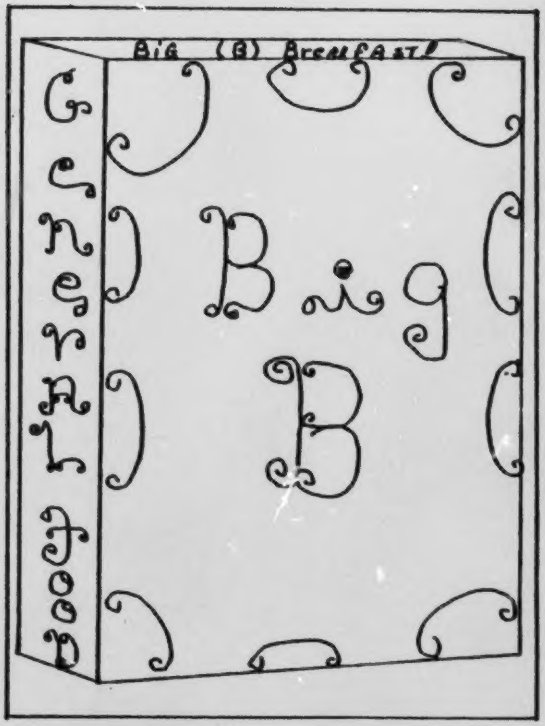
INFORMATION/NUTRITIOUS: Yes


BBBBBB
BiG B

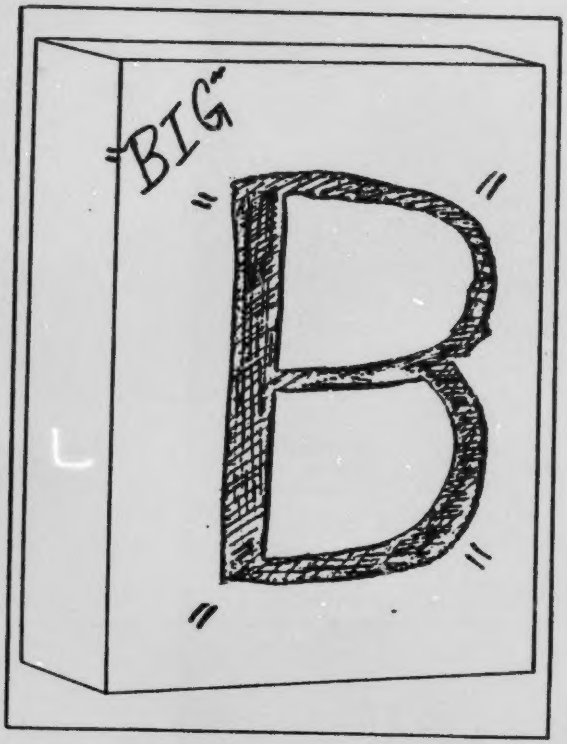


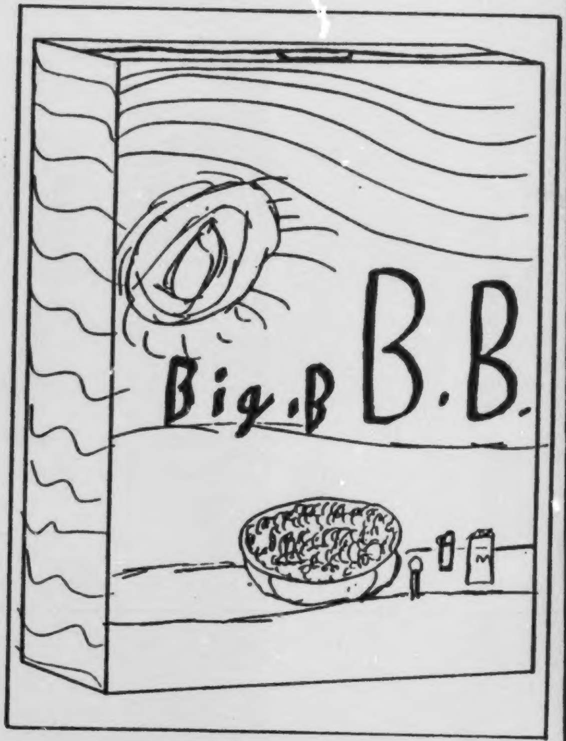
INFORMATION/NUTRITIOUS: No


Big
B
For the Really Bold Man.


BIG (B) BREAKFAST!
General Food
Big
B

INFORMATION/NUTRITIOUS: No





27. Sometimes when a person is angry his whole body as well as his face shows how angry he is. In the space on the next page, draw a person who is very angry. Try to make the whole body show that the person is angry.

PLEASE CONTINUE ON THE NEXT PAGE

27. (Continued)

DOCUMENTATION PAGE

NAEP Number: R304014-62A-23

Objective: PRODUCE WORKS OF ART

Subobjective: Produce works of art that contain various visual conceptions.

Exercise Type: Open-Ended

Overlap:	13	17
1978-79 Package-Exercise:	13-24*	13-27*
Total Time in Seconds:	177	178

Source Information:
None, no copyrighted materials were used with this exercise.

---

*At both ages 13 and 17 the responses were made in a separate workbook rather than the regular exercise booklet.

SCORING GUIDE

Exercise Number R304014-62A-23

ANGRY PERSON

The angry person drawings were first evaluated for rateability and sensitivity, then they were scored for drawing completeness and twenty other characteristics under four headings.

Rateability

0 = No response--drawing space is blank
1 = Rateable
8 = Drew something other than the assigned task
9 = Wrote "I don't know"

Sensitivity

1 = Sensitive--respondent included self identifying information in the drawing and the response cannot be used in any publication.
2 = Not sensitive--no respondent identifying information is included in the drawing which may be used in publications.

Drawing Completeness

1 = Complete figure--must have a head, body and a portion of the legs (to about the knees) and arms (to about the elbows)
2 = Head and partial body or only a partial body
3 = Head only
4 = Other

Head

Nine head and facial features were characterized as to whether or not they show anger. If the feature was not part of the drawing then the score of "no" was assigned for that feature.

Hair (yes = 1; no = 2): Does the hair of the head assist in showing anger by standing straight out from the head in a very clear and definite manner? If so, then hair is scored as "yes."

Wrinkles (yes = 1; no = 2): Are there wrinkles shown around the eyes, mouth and/or on the forehead that indicate anger? If so, wrinkles is scored as "yes."

Eyebrows (yes = 1; no = 2): Are the eyebrows drawn in a bold manner, generally slanting toward the nose and straight? If so, eyebrows is scored as "yes."

Eyes (yes = 1; no = 2): Do the eyes show squinting or tension around them, or are the pupils crossed or at the extreme opposite outside corners of the eyes? If the eyes are wide open with pupils completely visible and centered, there needs to be the appearance of tension to be considered as showing anger. Occasionally, severely slanted eyes (usually without eyebrows) may be considered to show anger. If the eyes show anger, then the category is scored as "yes."

Nose (yes = 1; no = 2): Are the nostrils flared to suggest anger? If so, nose is scored as "yes."

Mouth (yes = 1; no = 2): Is the mouth shown with corners slanting down, open and tense (as in shouting or displaying clenched teeth)? If so, mouth is scored as "yes."

Jaw (yes = 1; no = 2): Does the jaw show tension? Is it squared or angular with tension, or thrust forward? If so, jaw is scored as "yes."

Face (yes = 1; no = 2): Other aspects in addition to the previous categories can appear on the face and contribute to the feeling of anger. Some examples are: the face (head) shape may be distorted to show anger, the face may be shaded to indicate blushing of anger, some scar shapes can also contribute to the look of anger, etc. If there are any of these other facial features contributing to the look of anger, then face is scored as "yes."

Other (yes = 1; no = 2): Other features of the head other than the categories considered above can contribute to a drawing's message of anger. Some examples are: pointed ears, horns and tension in the neck. If there are any of these other features contributing to the feeling of anger, then other is scored as "yes."

Body

Nine body features are characterized as to whether or not they show anger. Only one of the three categories of legs, feet and stance was scored as "yes" on any single drawing. This was the case since a "yes" to one of these three categories precluded "yes" scores for the other two categories. If a feature is not part of the drawing, then the score of "no" was assigned for that feature.

Fists (yes = 1; no = 2): At least one fist must be shown to fulfill the requirement for fists showing anger. It is also generally necessary that the knuckles be shown to fulfill this requirement. Simple mitten shaped hands are not considered to be fists. If these requirements are met, score fists as "yes."

Fingers (yes = 1; no = 2): This category includes manipulations of the fingers of at least one hand to show anger through such things as symbolic gestures. To receive a score of "yes" for this category there must be a clear indication of fingers. If the fingers of at least one hand meet these criteria, then score a "yes" for fingers.

Arms (yes = 1; no = 2): Arms in tense upraised positions (above the waist) and arms in the akimbo position are thought to show anger. If only one arm is upraised in a tensed position it is sufficient for a "yes" score for arms. If the arms or an arm of the drawing meet the above conditions, then score arms as "yes."

Legs (yes = 1; no = 2): Legs that show anger, if at least one leg appears to be in motion such as jumping off the ground or kicking. If so, the category is scored as "yes." Legs that appear static with feet firmly planted on the ground are scored as "yes" to stance and "no" to both legs and feet. If legs receive a "yes," then both feet and stance are scored as "no."

Feet (yes = 1; no= 2): Feet showing anger requires that at least one foot is in motion such as tapping of the foot. If so, then score feet as "yes." If feet is scored as "yes," then legs and stance are scored as "no."

Stance (yes = 1; no = 2): Stance shows anger if the whole body attitude is one poised for a fight towering with legs spread apart and feet firmly planted on the ground--in addition the hands may be on the hips. This position is one that is generally rigid rather than a fluid one. If the body position fits this description, the stance is scored as a "yes." If stance is scored as "yes" then both feet and legs are scored as "no."

Muscle Tension (yes = 1; no = 2): This category refers to presence or absence of muscle lines inside the outline of the figure (musculature indications) that suggest tension or rigid and tensed muscles. If present, the category is scored as a "yes."

Other (yes = 1; no = 2): Body features not covered in the above characteristics which help show anger are scored in this category. Examples are skeleton body, tails, etc. If any such features are present, score other, under body, as "yes."

Devices

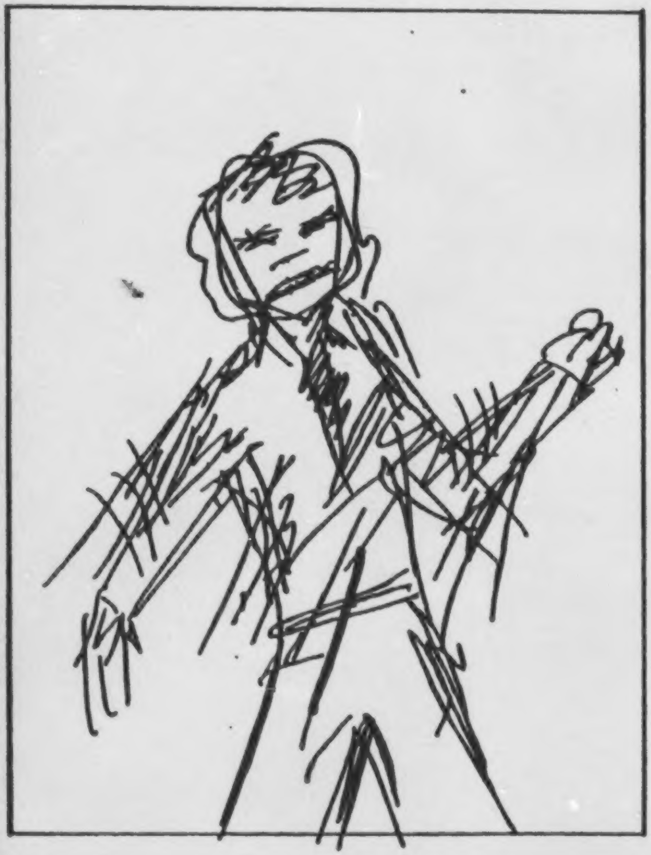
This category refers to aspects of the drawing that are not body parts but that assist in showing anger. Examples are fire coming from the nostrils, smoke billowing from the ears, written words indicating shouting or cursing, tremor or movement lines around the body, weapons, objects to be kicked, hit, etc. and tears. The number of devices used are scored in four categories: zero, one, two and three or more.

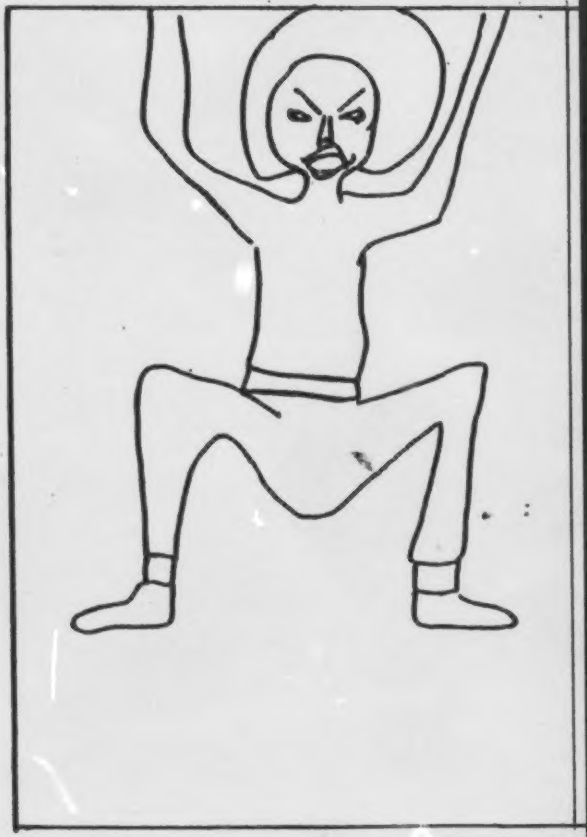
Expressive

This category refers to the use of lines and shapes of a nature that convey the idea of anger. Expressive is scored as present (yes) or absence (no) in the drawing. If there is any doubt as to whether expressiveness is present or not, then "no" should be scored.

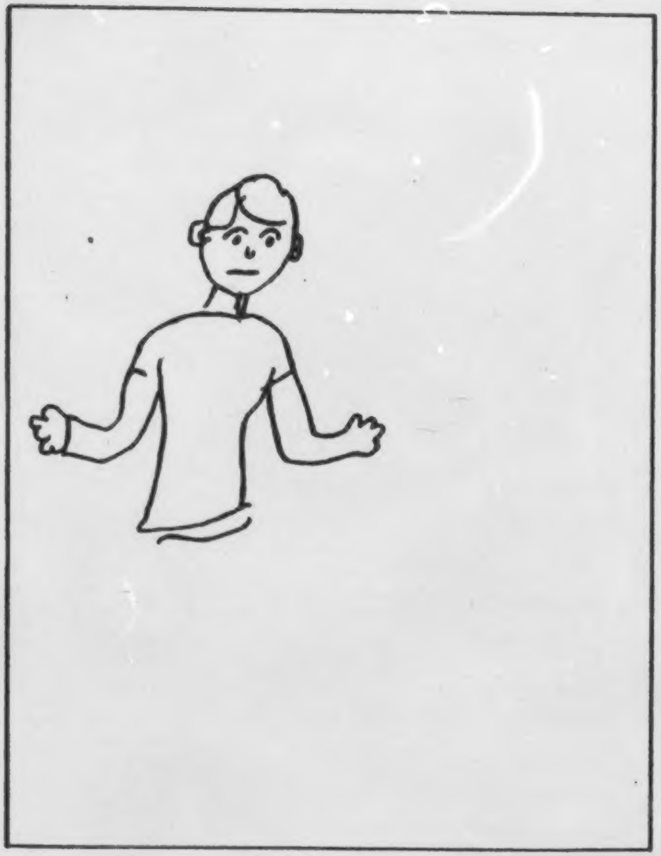
DRAWING COMPLETENESS/COMPLETE FIGURE

A figure that has been cut off at the knees is considered to be a complete figure. If the cut had been higher than the knee, the figure would have been considered to be a Head and Partial Body.

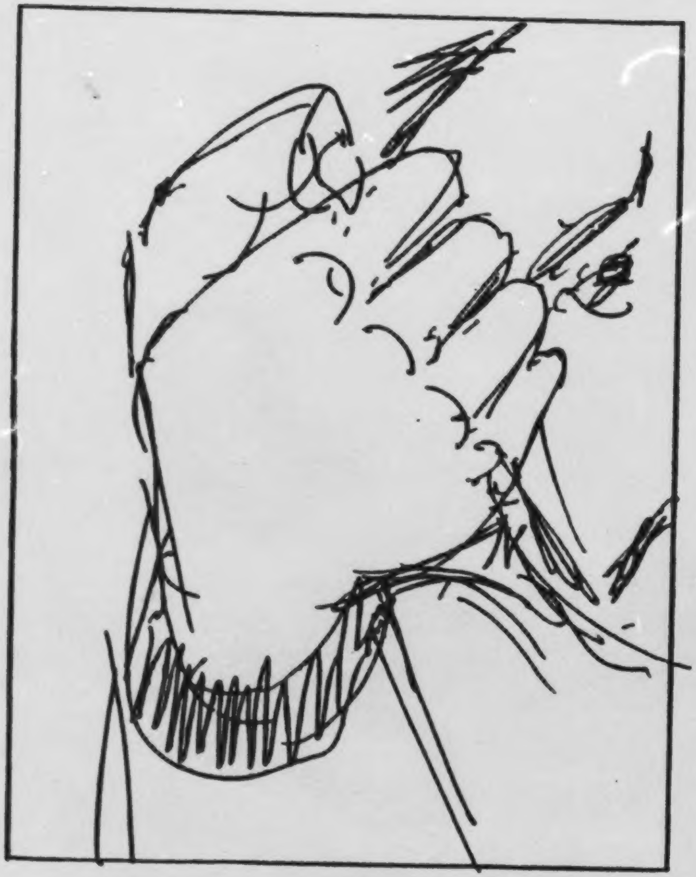




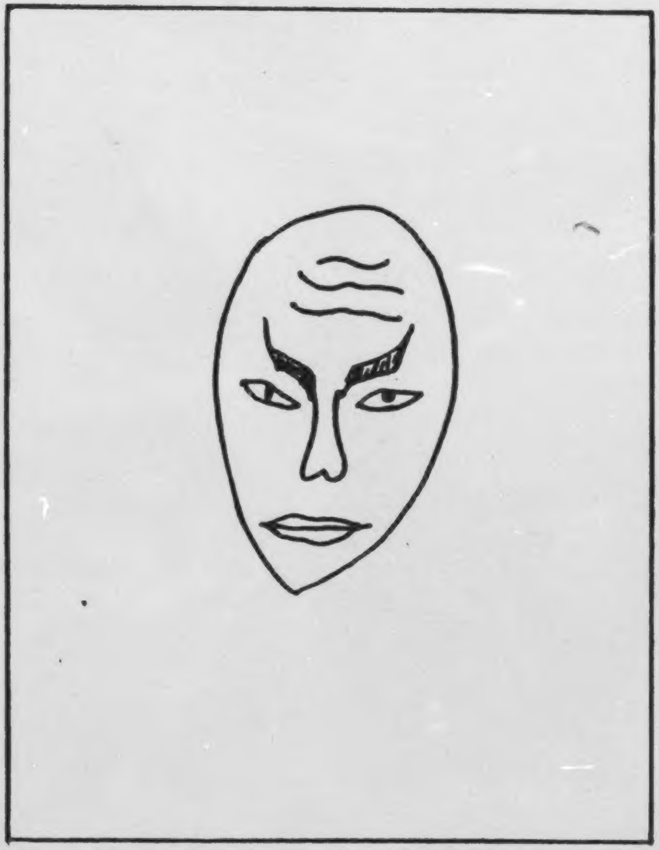
DRAWING COMPLETENESS/HEAD AND/OR PARTIAL BODY



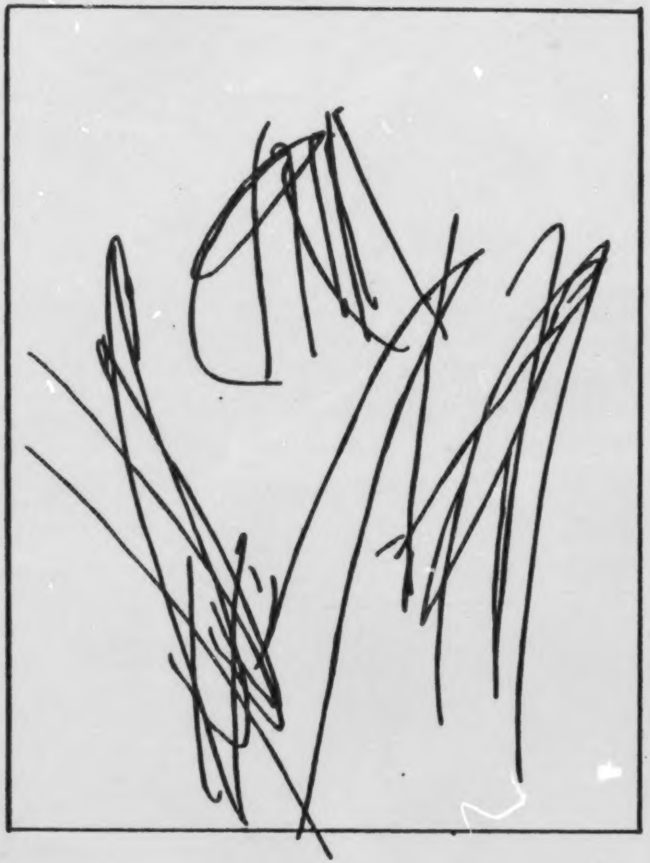
DRAWING COMPLETENESS/PARTIAL



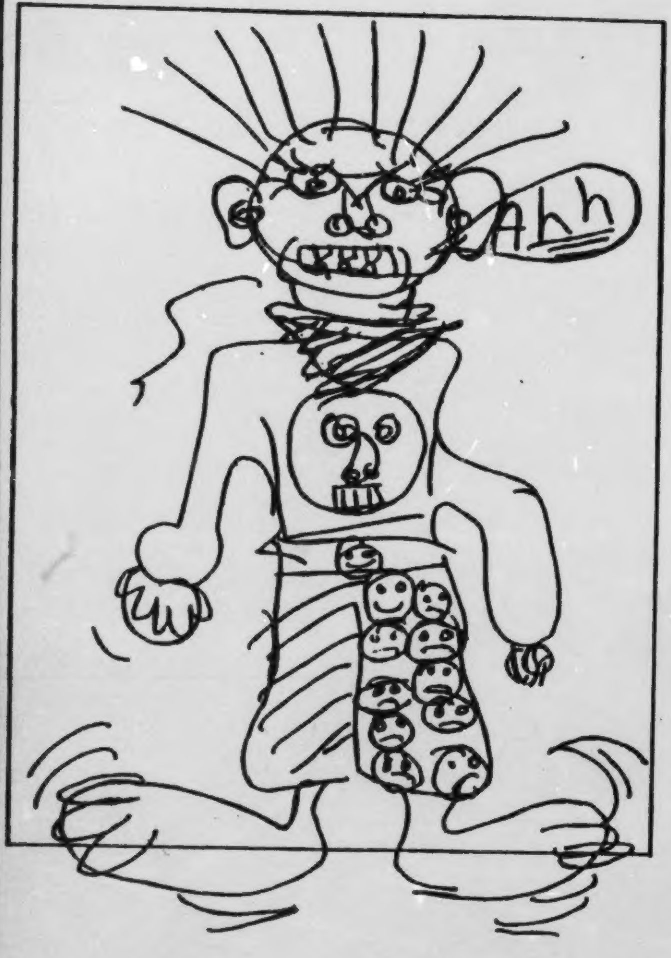
DRAWING COMPLETENESS/HEAD ONLY

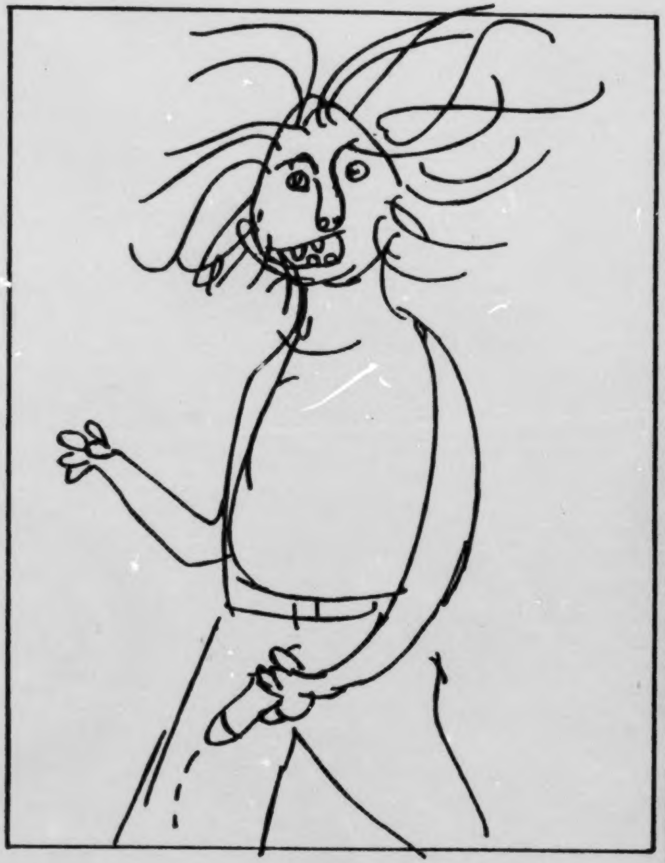


DRAWING COMPLETENESS/OTHER

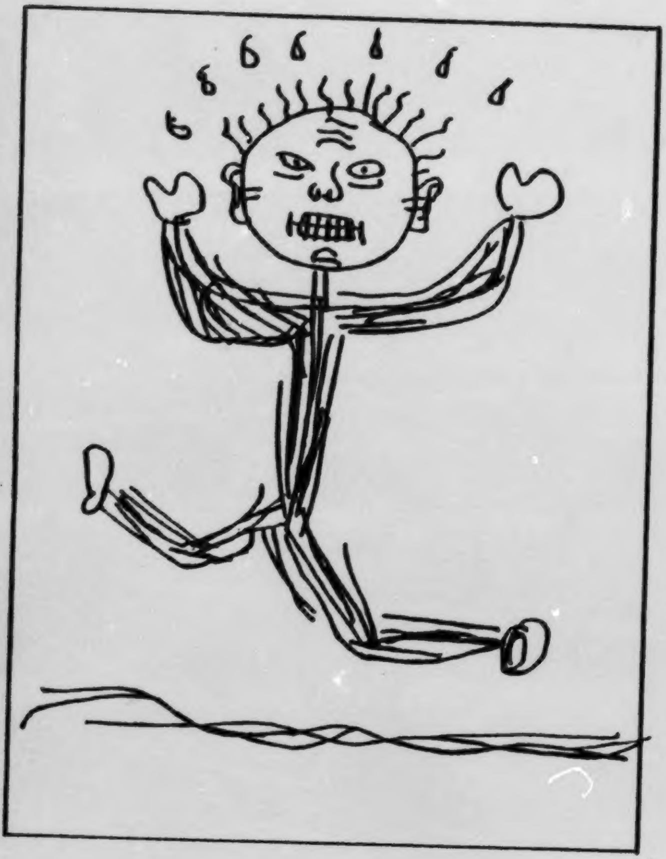


HEAD/HAIR: Yes



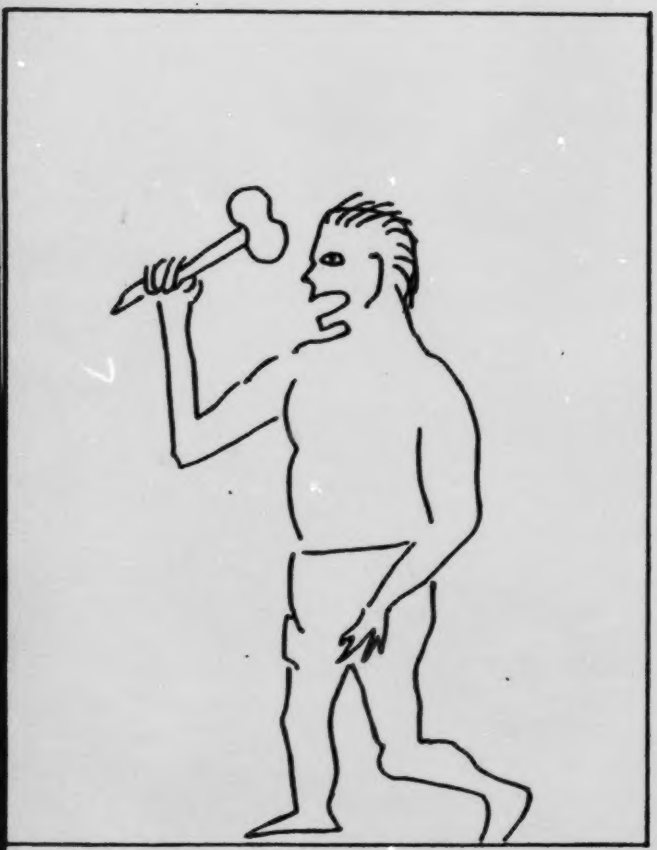


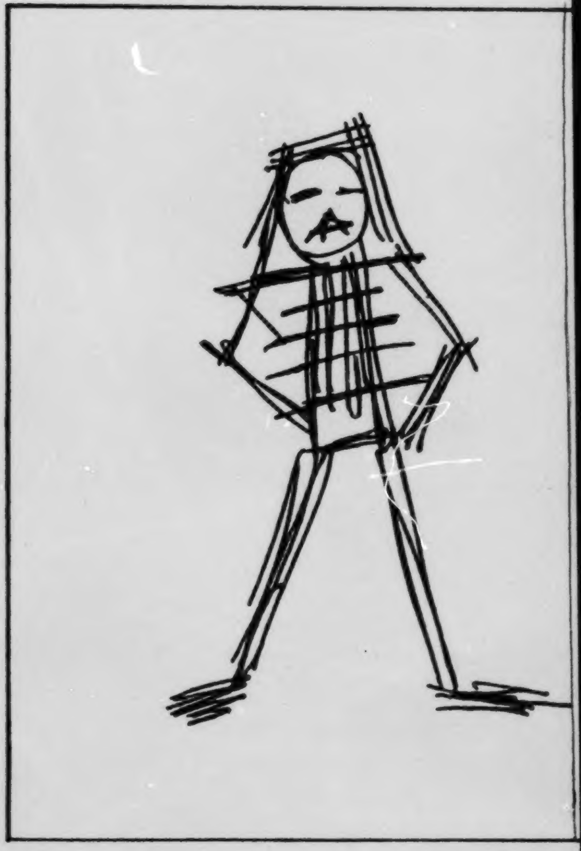
HEAD/HAIR: Yes



HEAD/HAIR: No

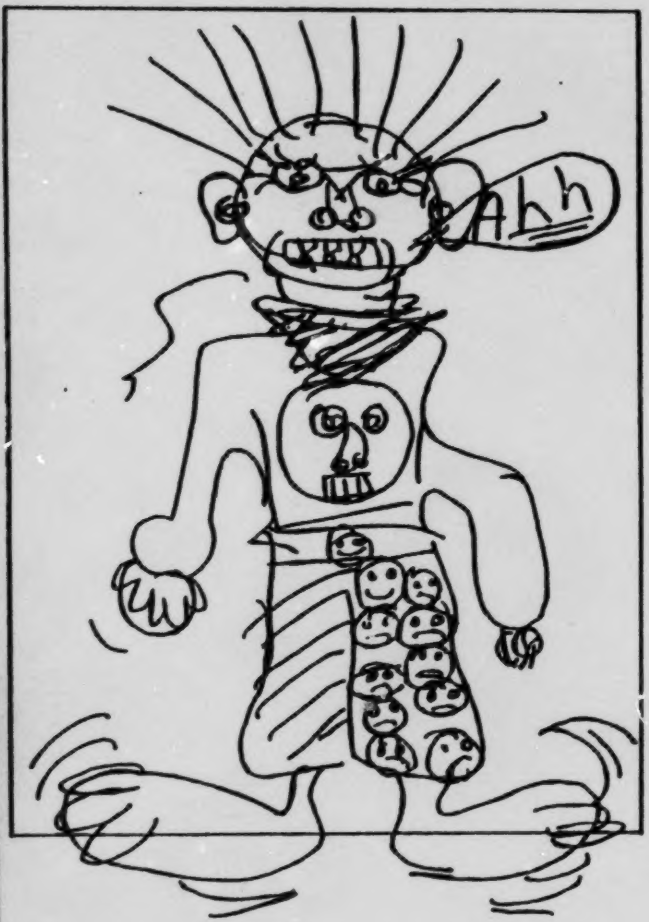
The hair on this figure does stand out from the head but not quite enough for credit in the Hair category.

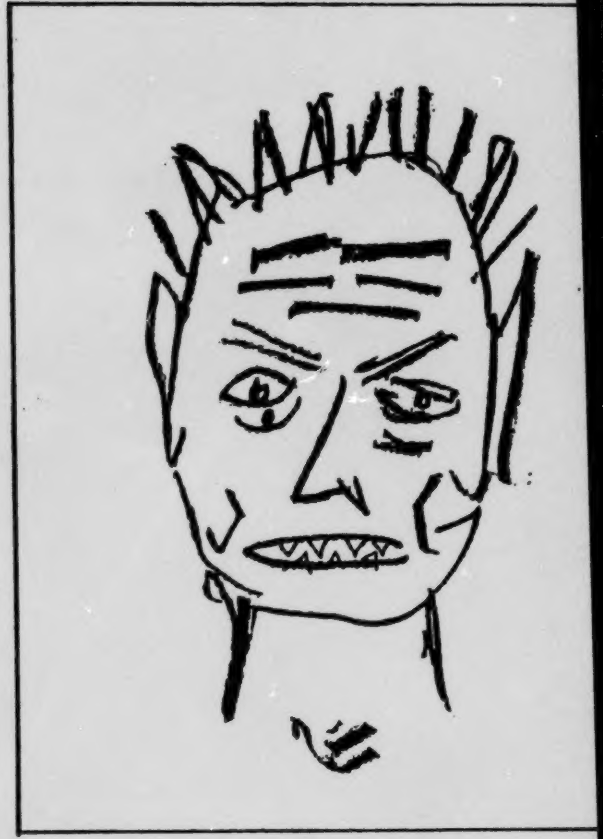




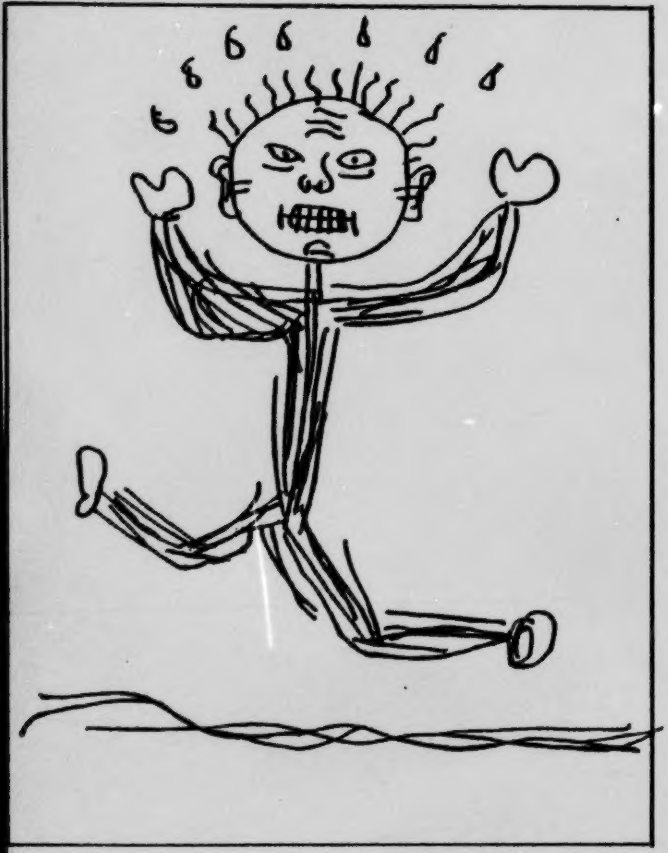
HEAD/WRINKLES: Yes

The wrinkles around the eyes and mouth show anger.

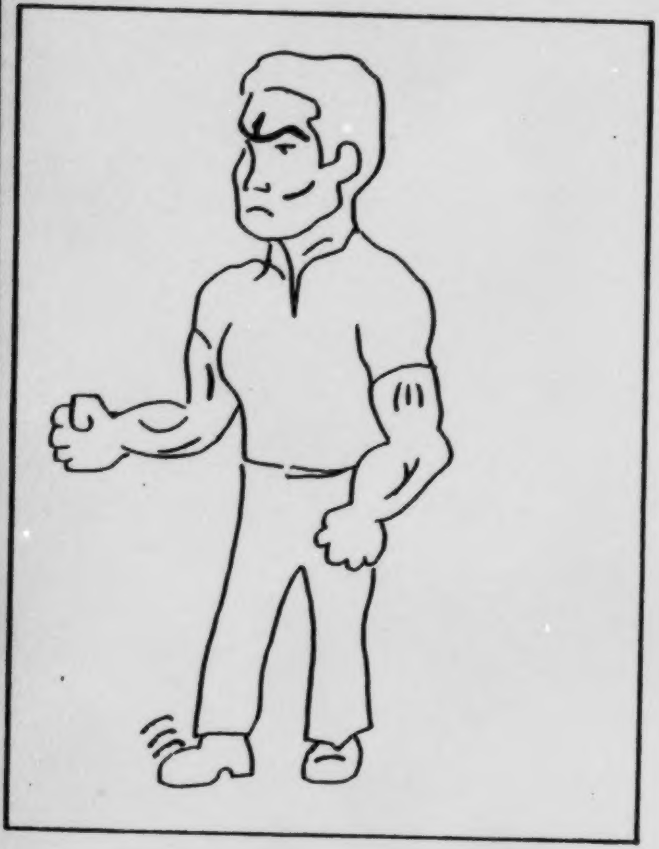


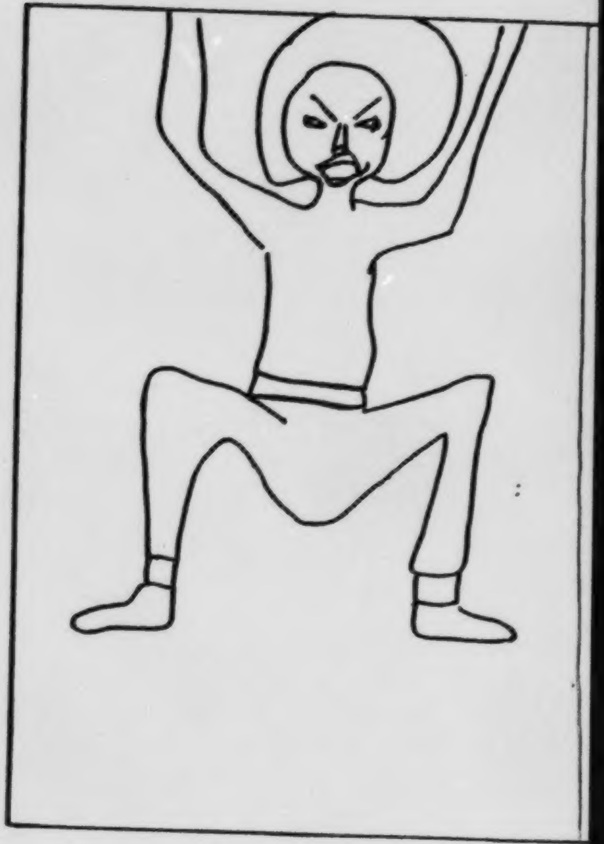


HEAD/WRINKLES: Yes

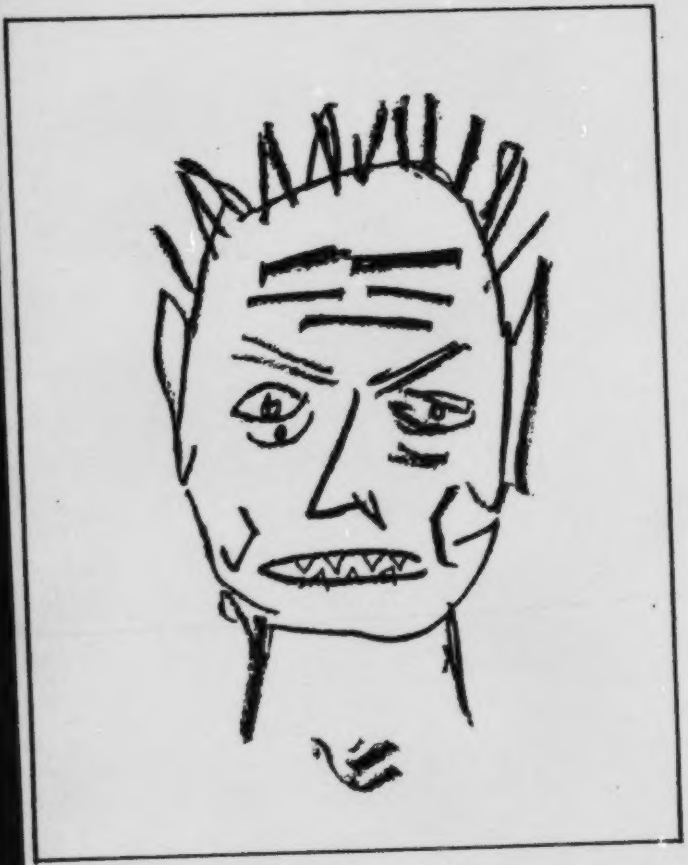


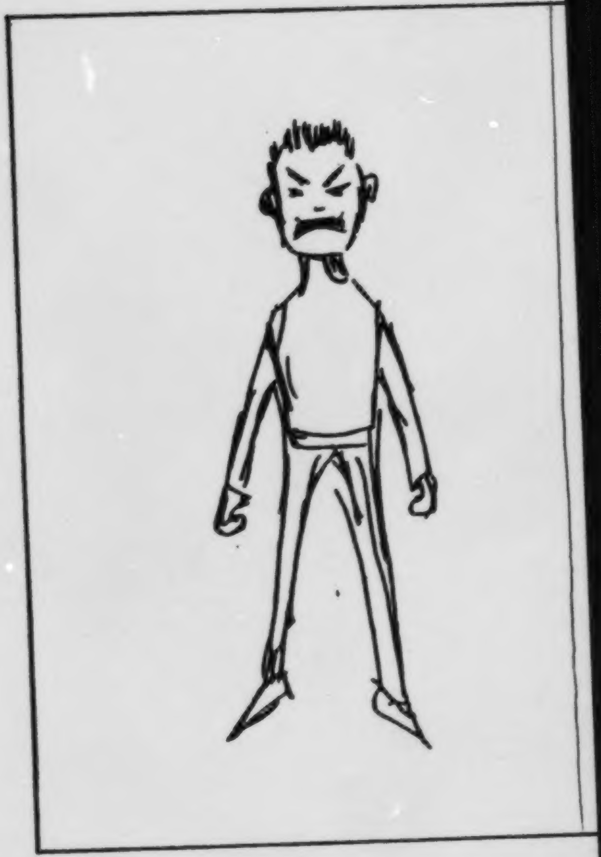
HEAD/EYEBROWS: Yes





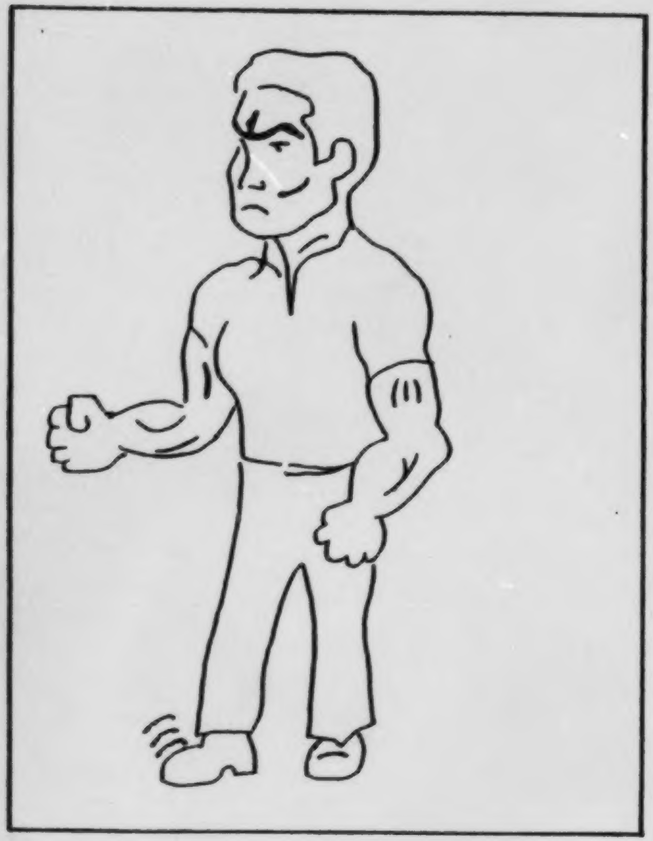
HEAD/EYEBROWS: Yes

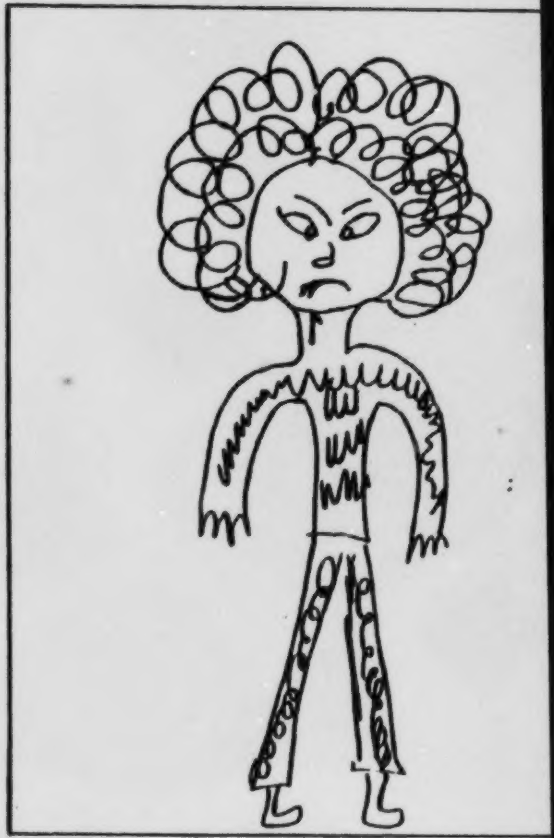




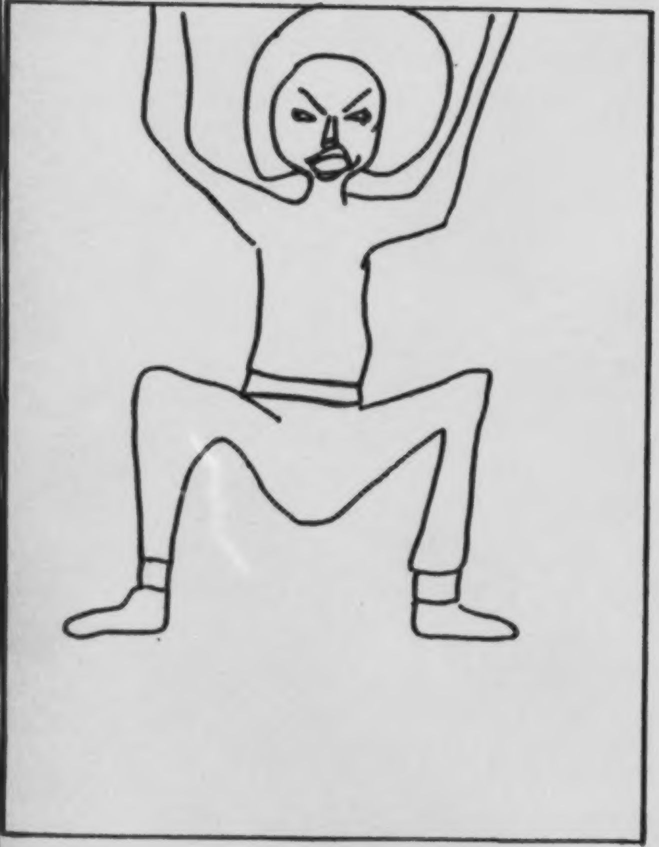
HEAD/EYES: Yes

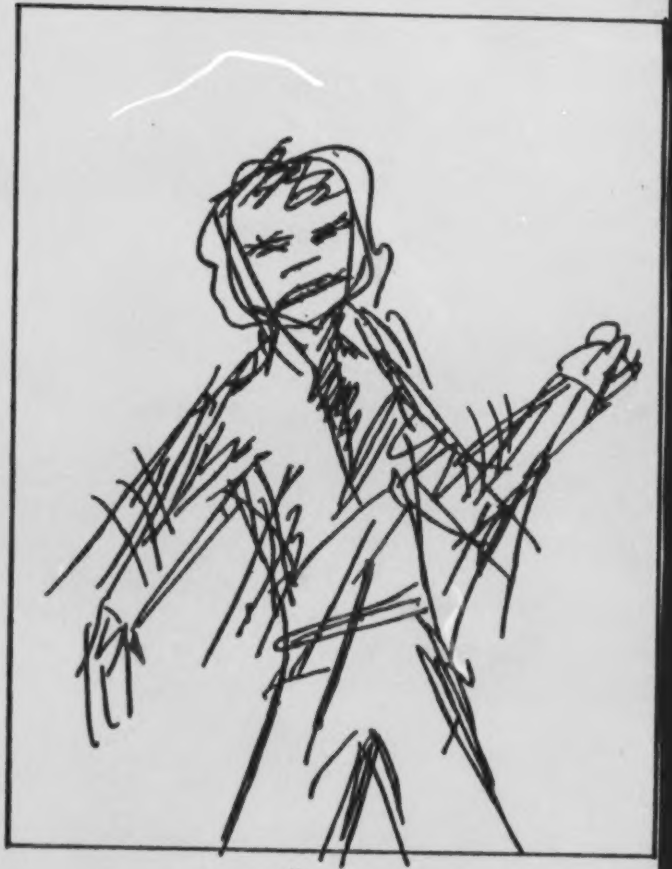
This is a borderline "yes" for eyes. The eyes in the figure can be interpreted as squinting.



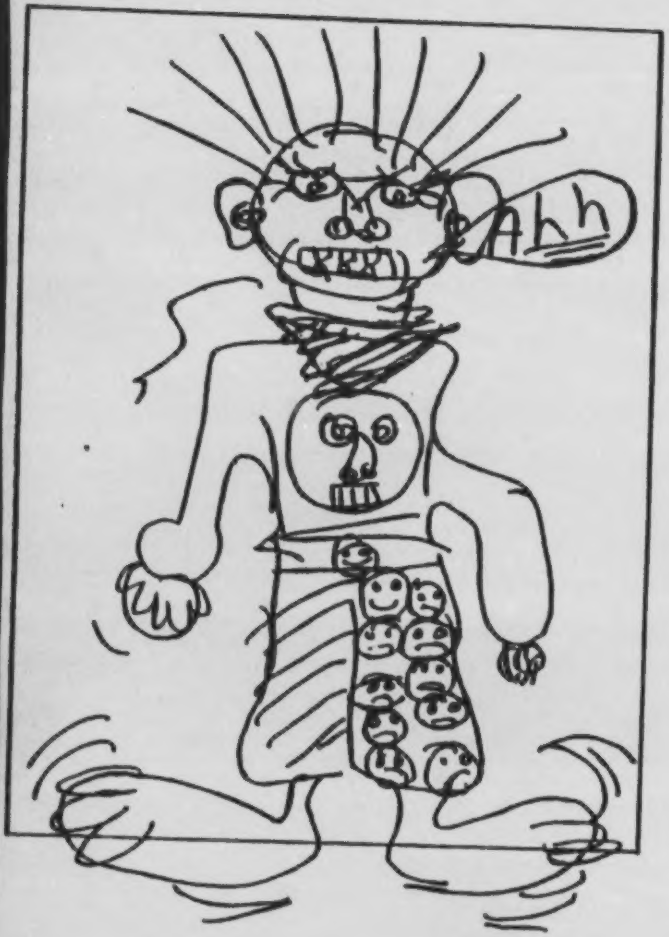


HEAD/EYES: Yes

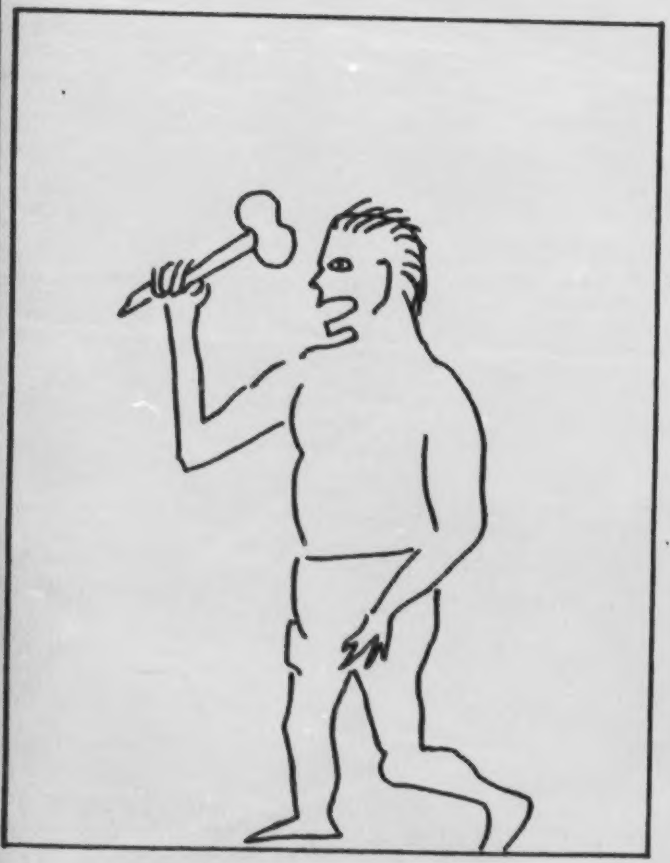




HEAD/EYES: Yes

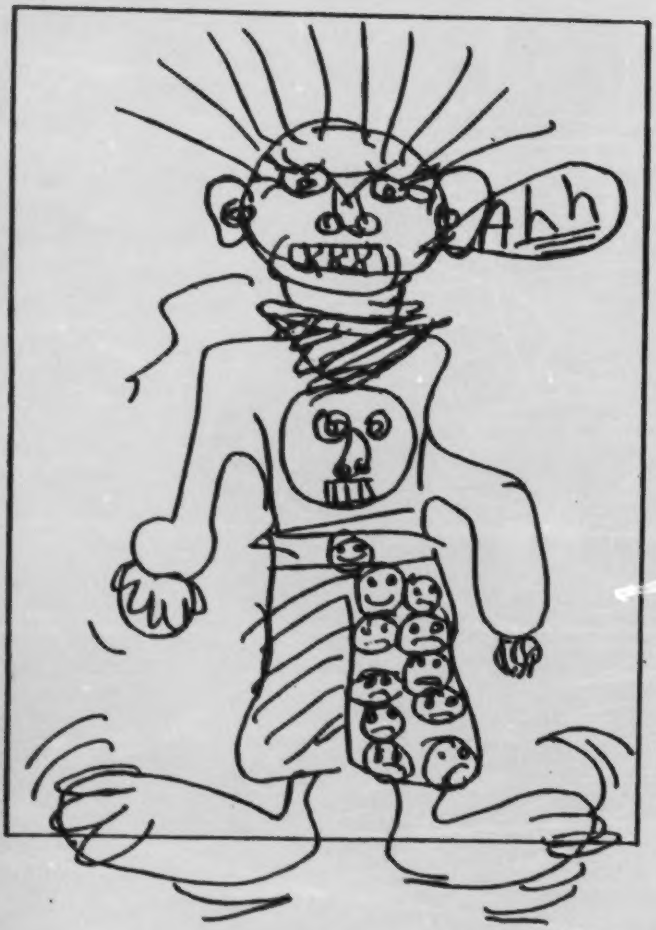


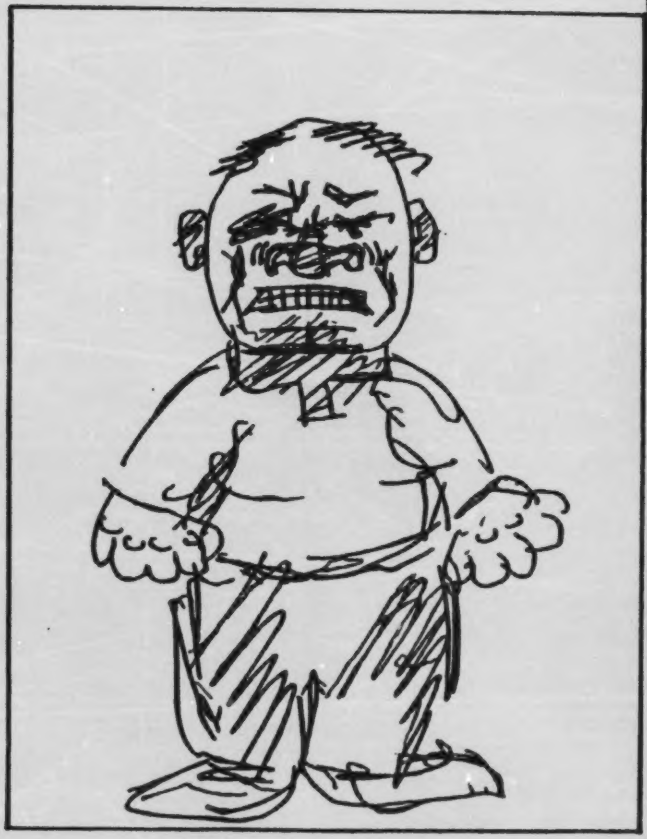
HEAD/EYES: No



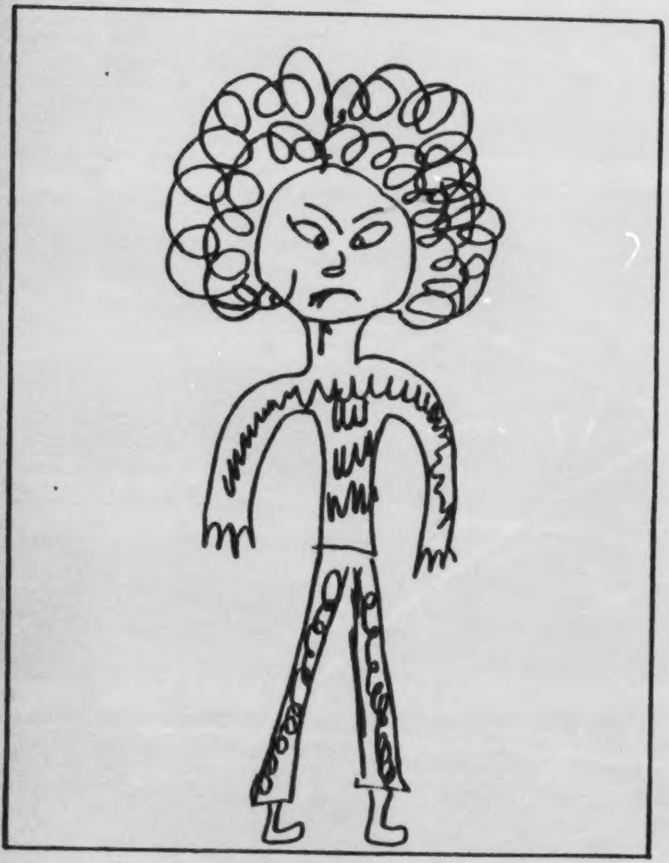
HEAD/NOSE: Yes

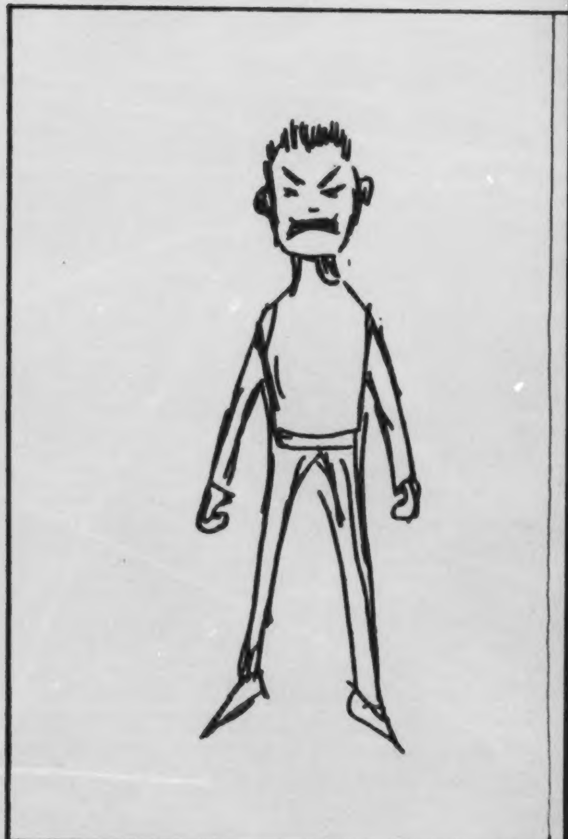
The flared nostrils in this example suggest anger.



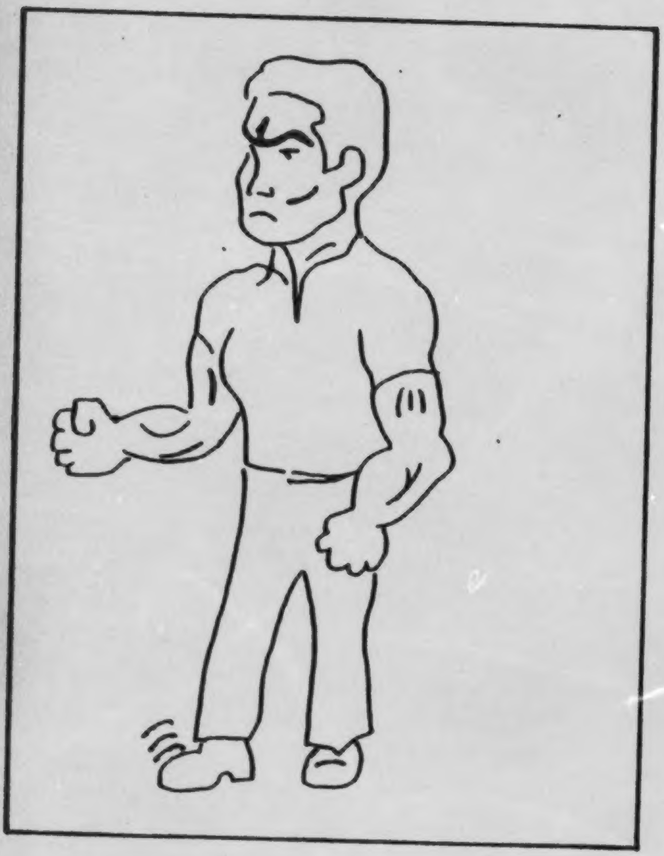


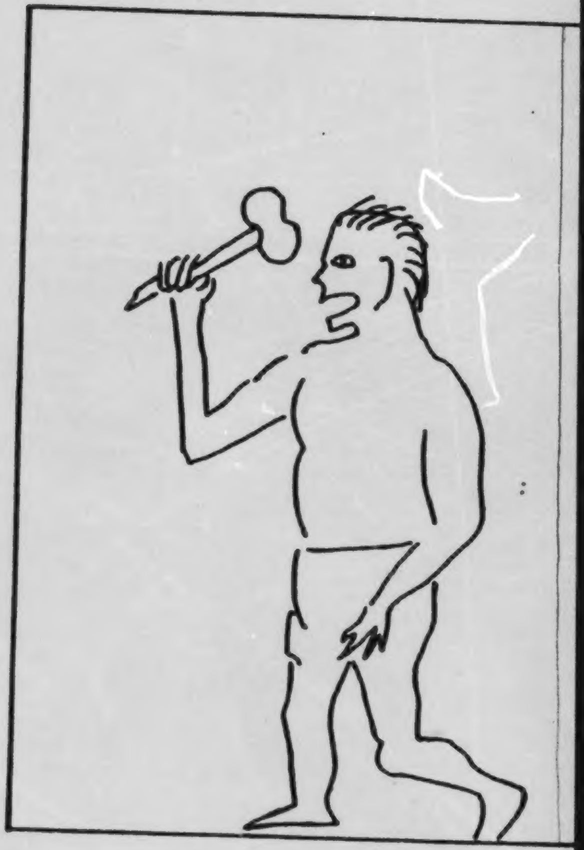
HEAD/MOUTH: Yes



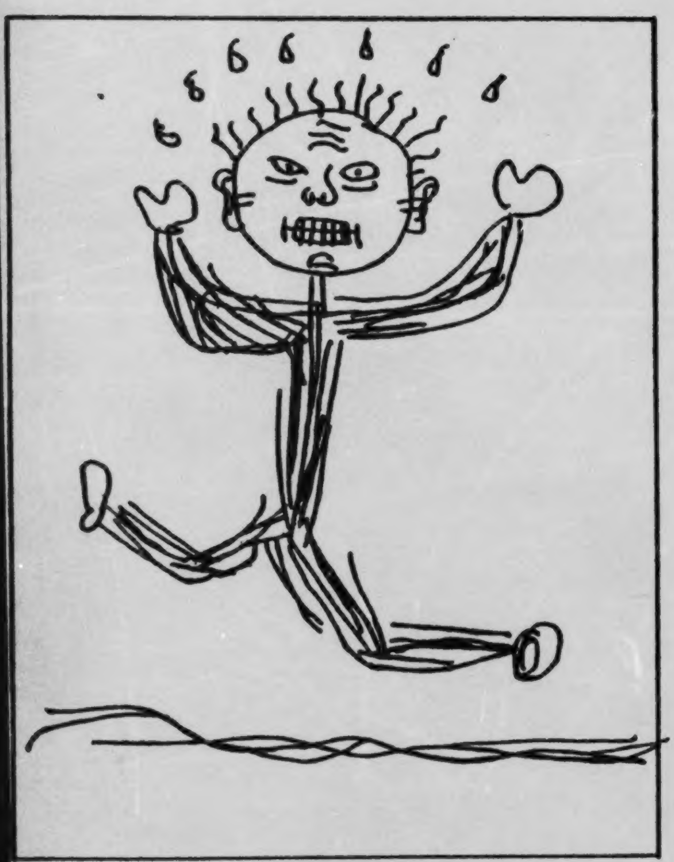


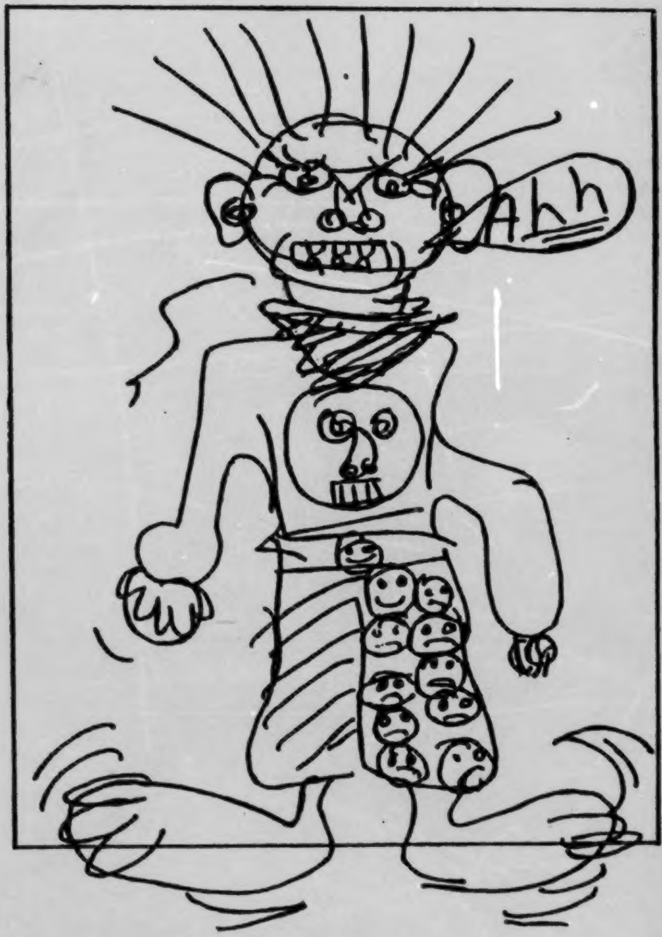
HEAD/MOUTH: Yes



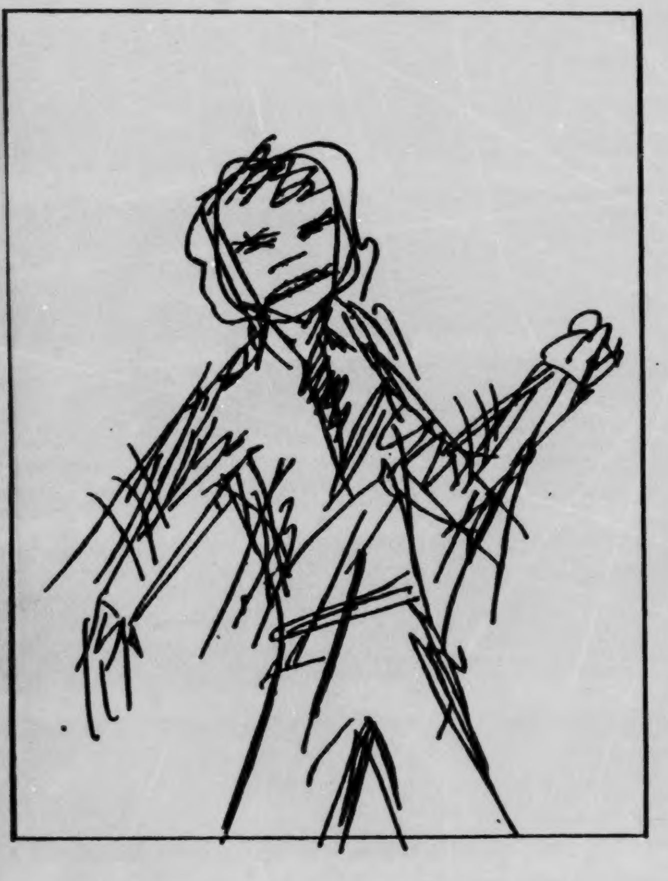


HEAD/MOUTH: Yes

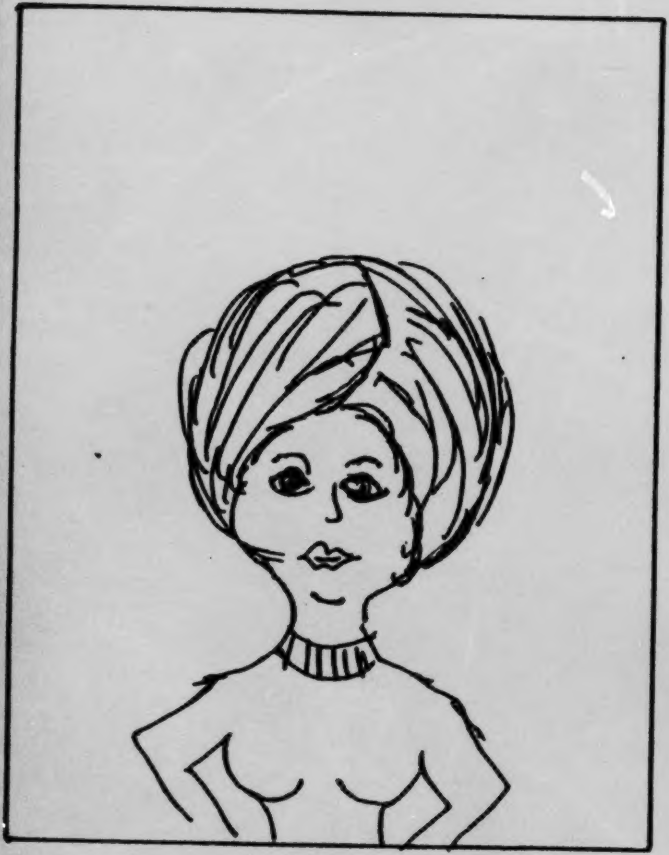


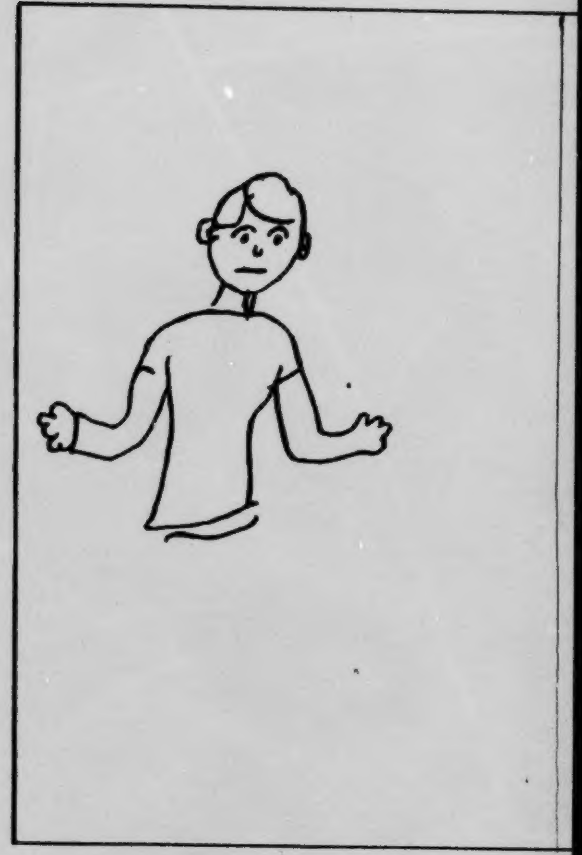


HEAD/MOUTH: Yes

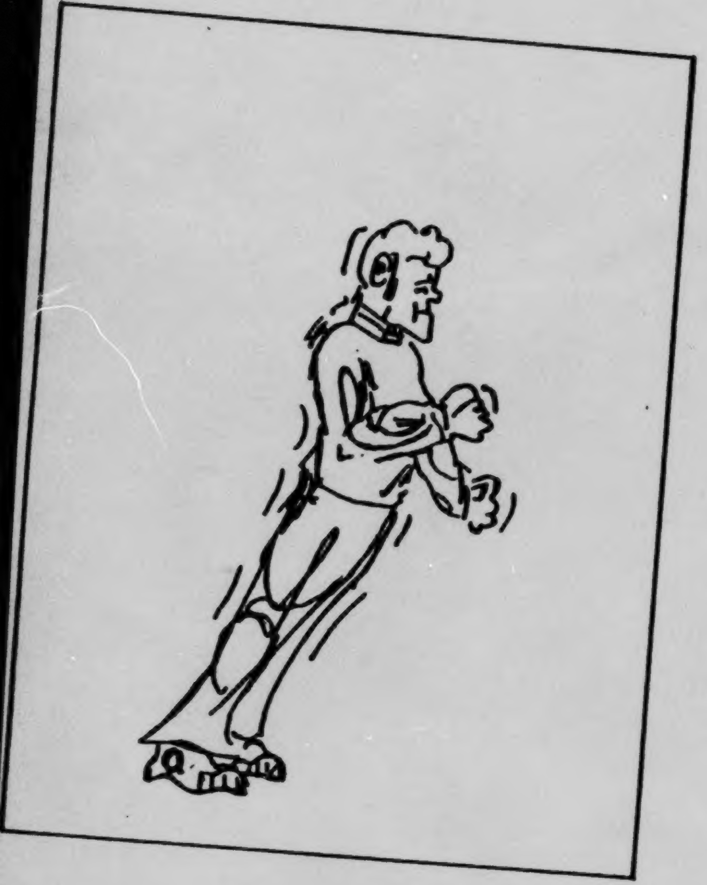


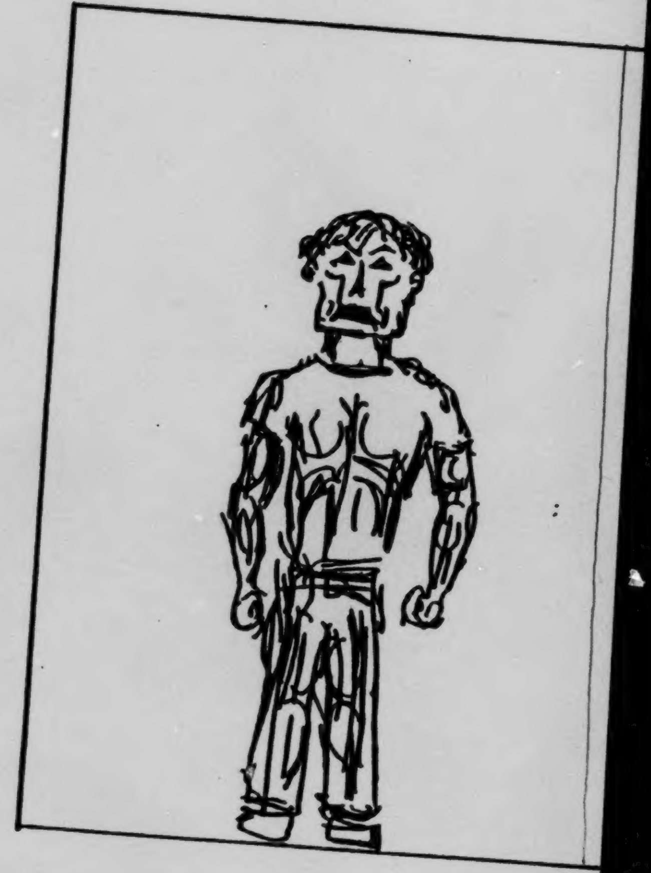
HEAD/MOUTH: No



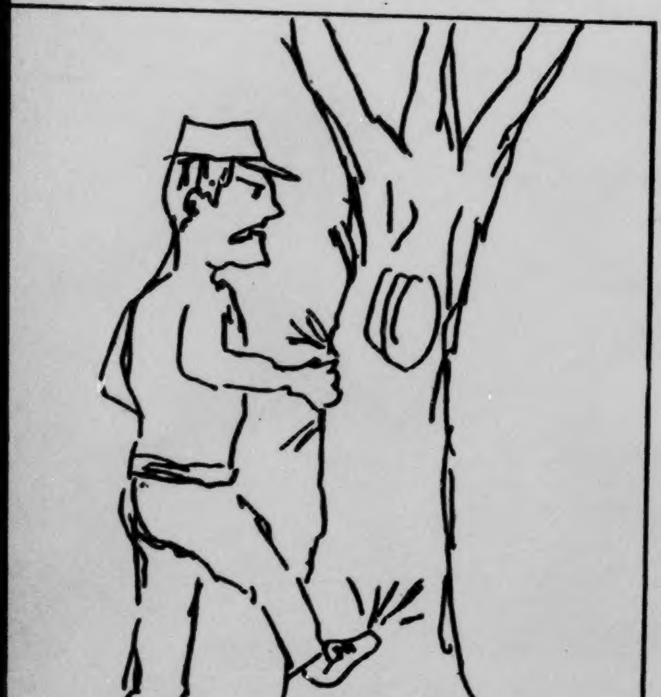


HEAD/JAW: Yes



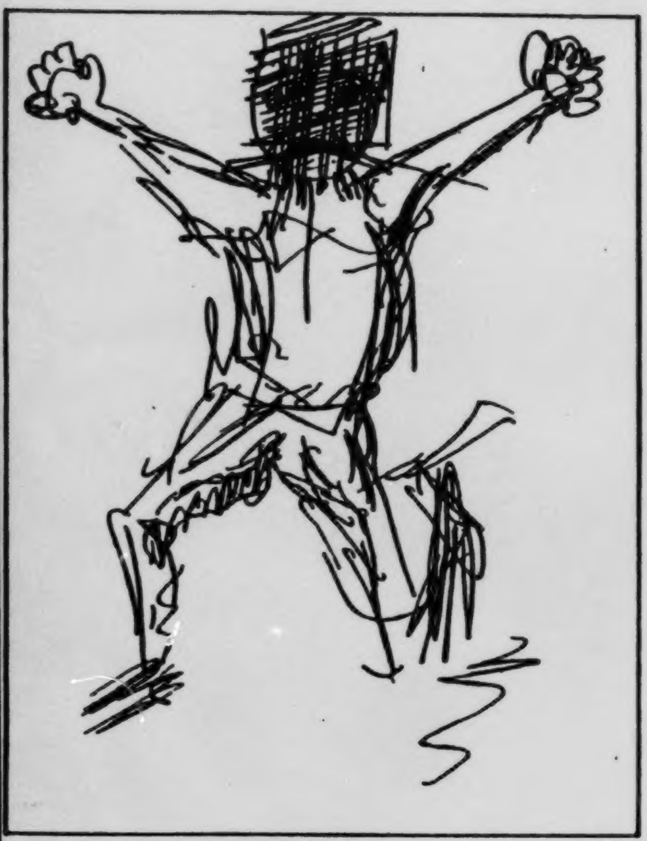


HEAD/JAW: Yes

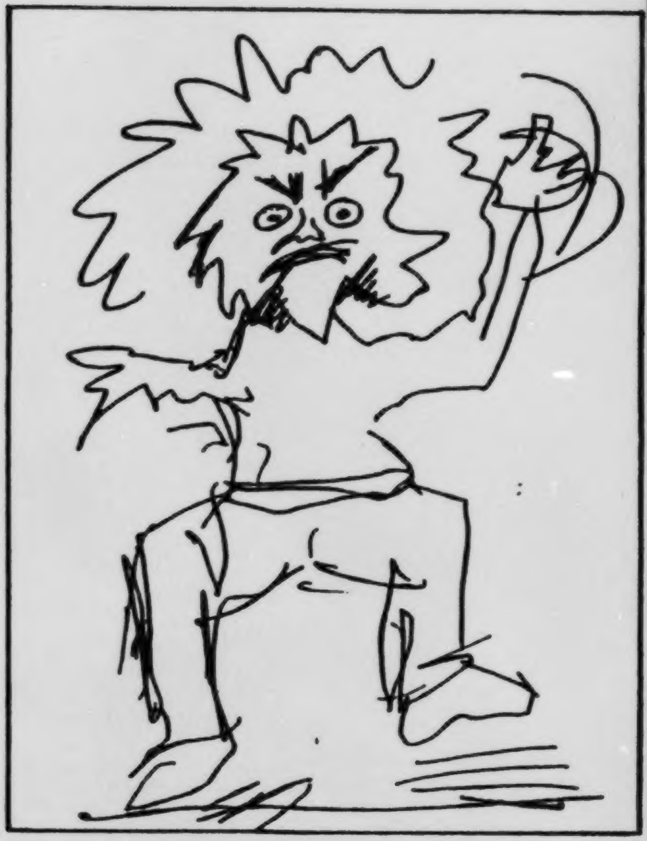


HEAD/FACE: Yes

In this example, the shading in the face is considered to contribute to the feeling of anger.

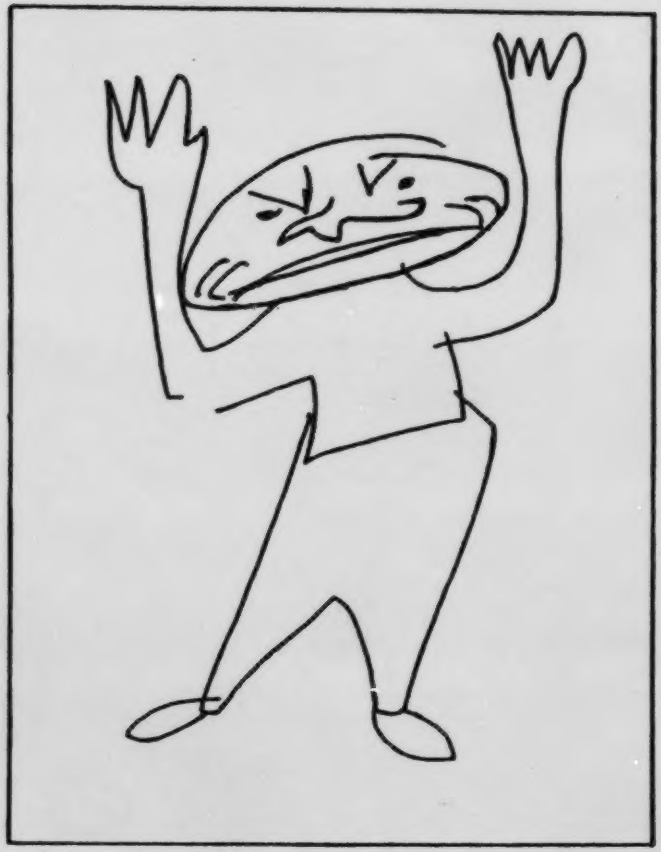


In this drawing, the overall shape of the face shows the idea of anger.

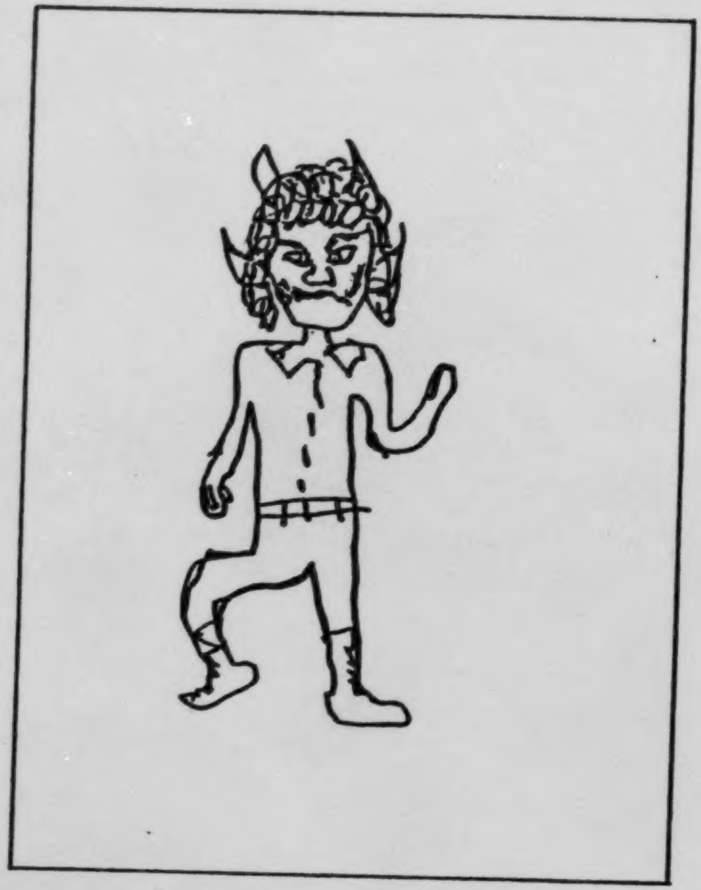


HEAD/FACE: Yes

The shape of the face helps to show anger in this example.

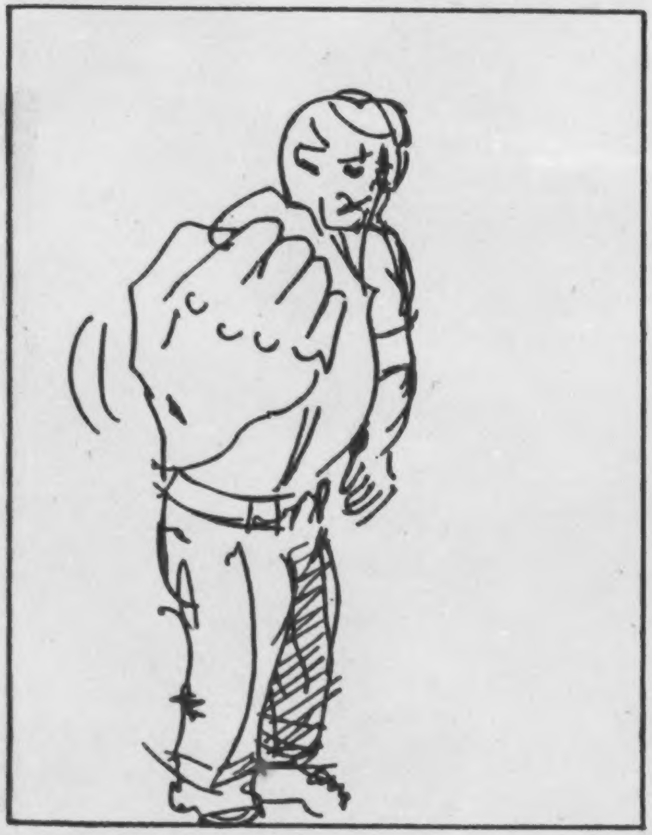


HEAD/OTHER (HORNS): Yes

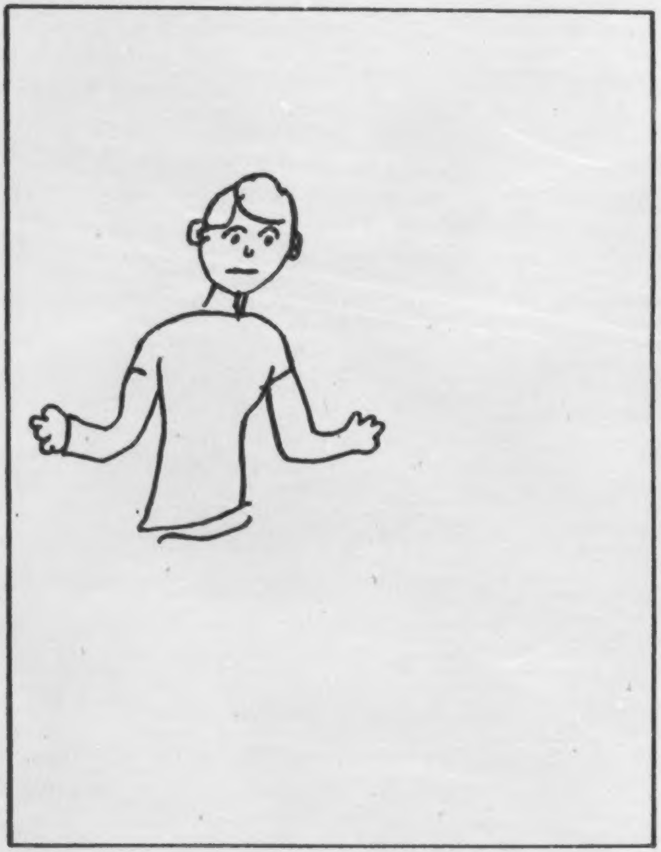


BODY/FISTS: Yes

The body qualities achieved through the extreme foreshortening (unusual composition) of the fist and its enlargement make this example "yes" to both Fists and Other.

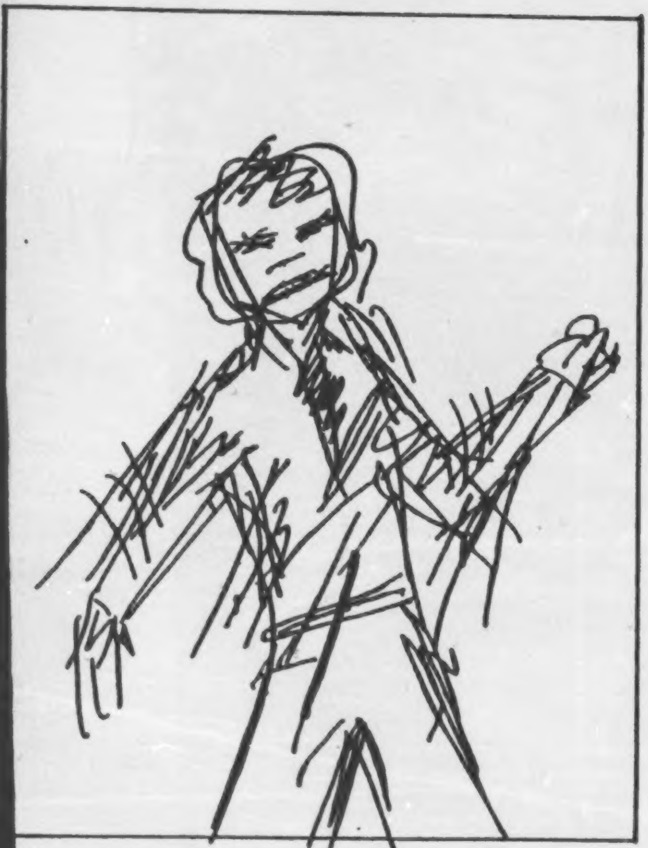


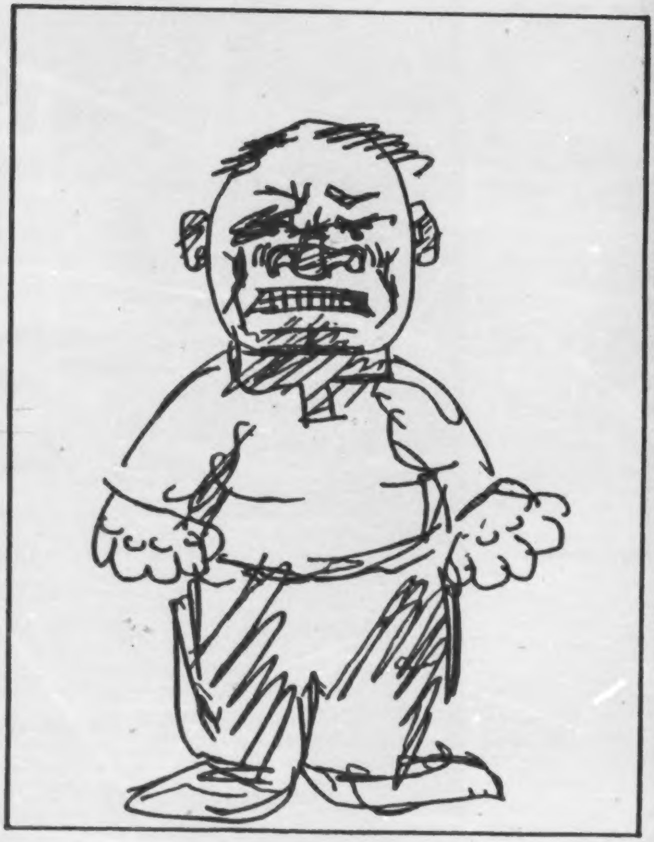
This example shows the lowest level of representation of Fist(s) that would be credited as "yes."



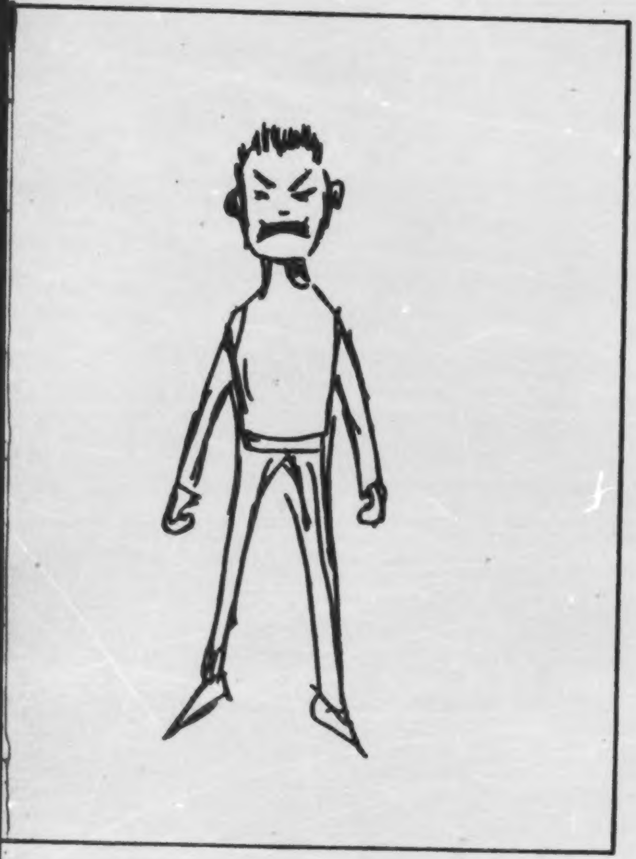
BODY/FISTS: Yes

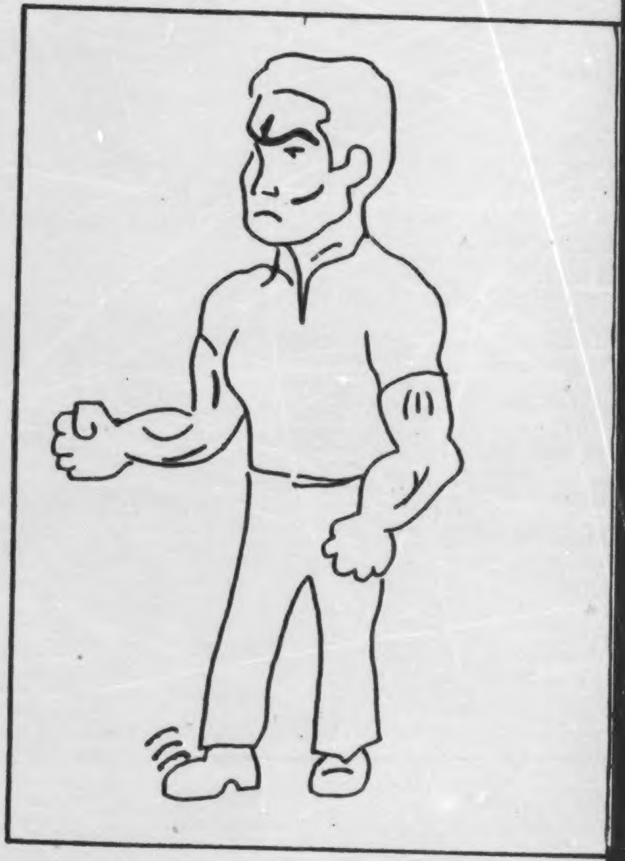
Example with one clenched fist.



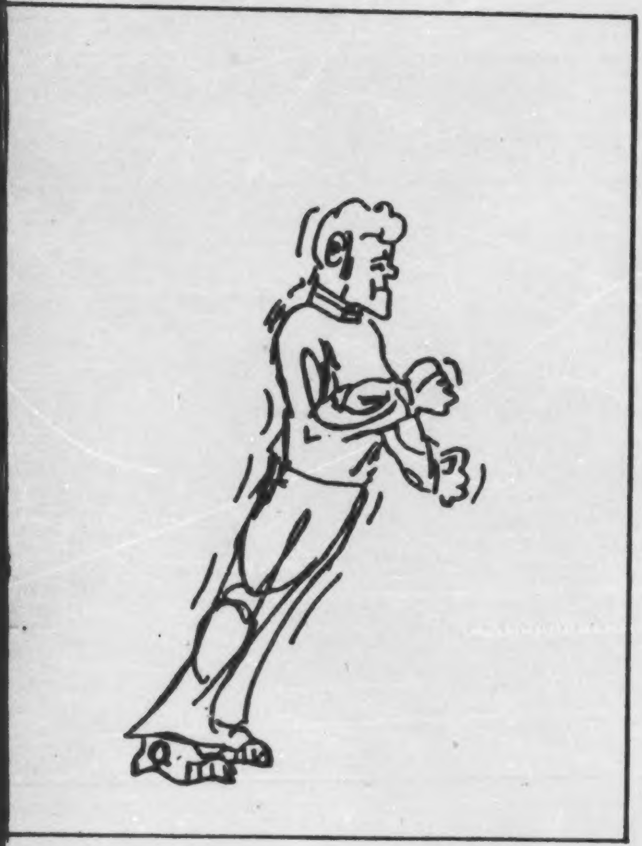


BODY/FISTS: Yes



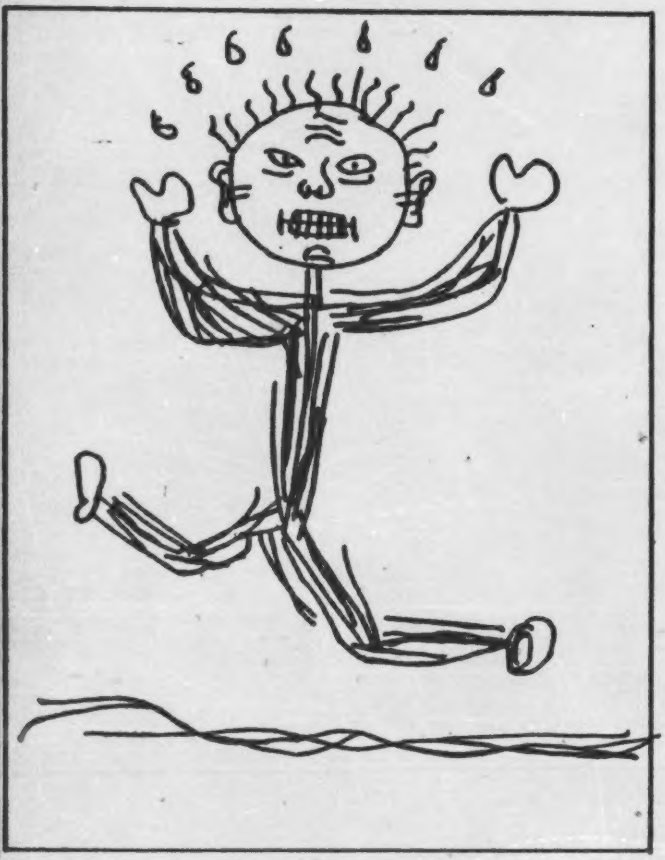


BODY/FISTS: Yes



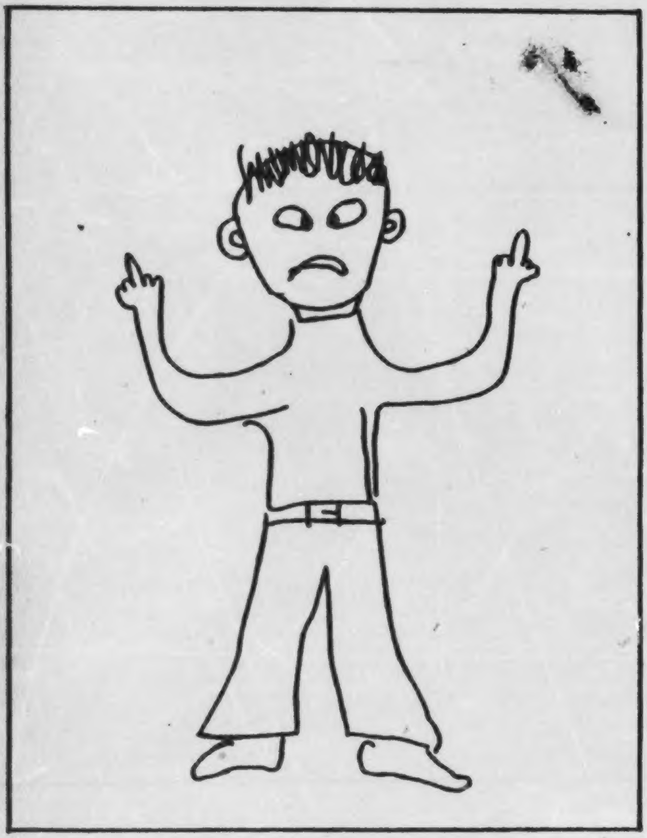
BODY/FISTS: No

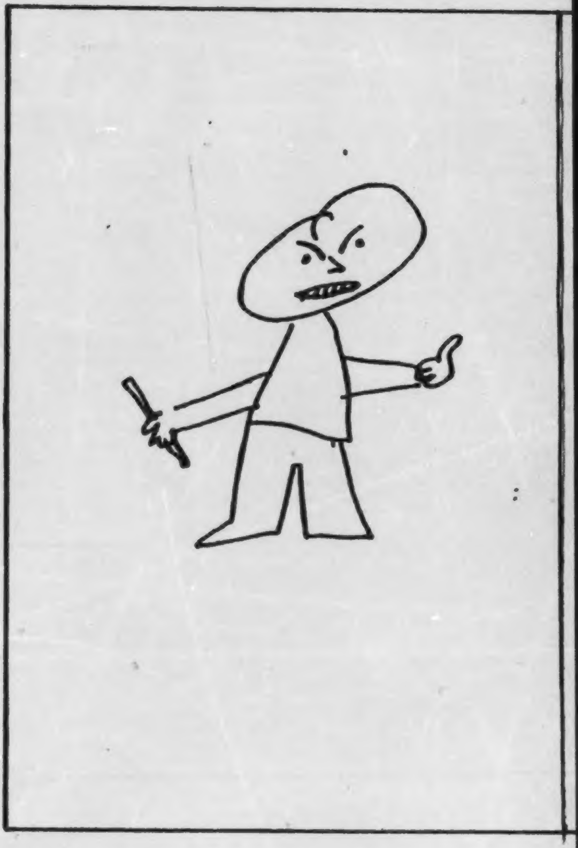
In order to be considered more than a mitten shape, without evidence of curved fingers, the knuckles need to be indicated on the fist.



BODY/FINGERS: Yes

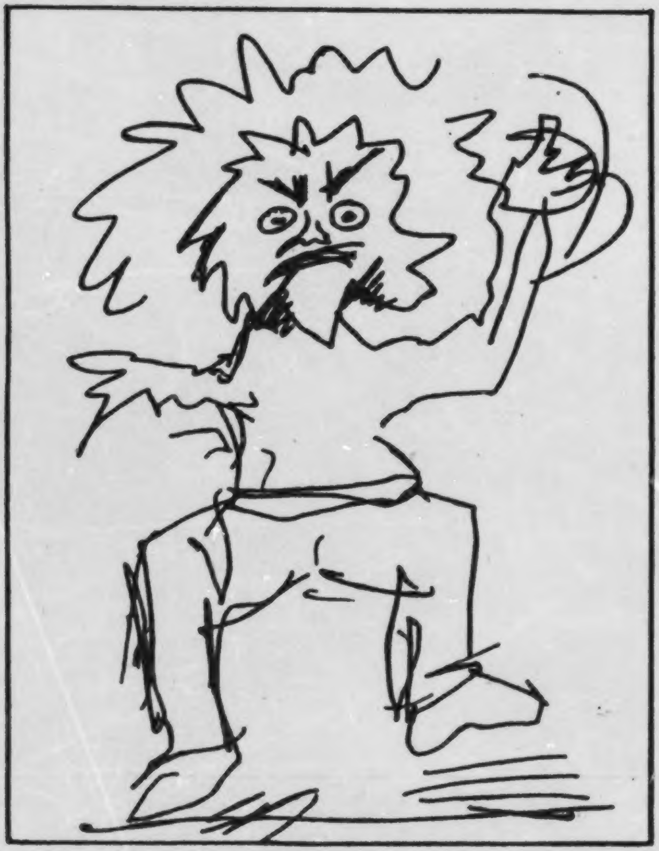
In this and the following example, it is the symbolic gesture of the figures (and thumb) that assist in showing anger.





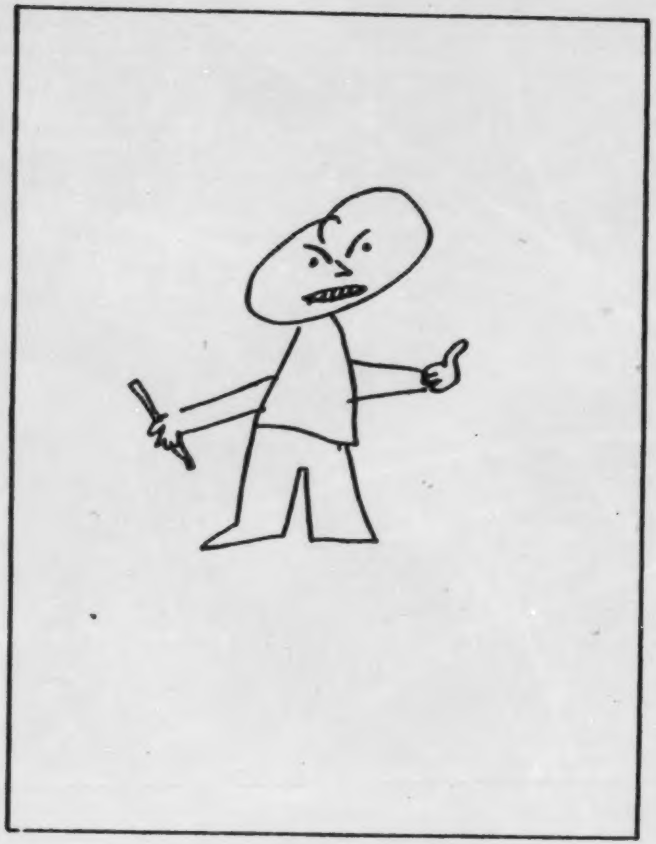
BODY/FINGERS: No

The figure's fingers are not indicated clearly enough to receive credit for Fingers.



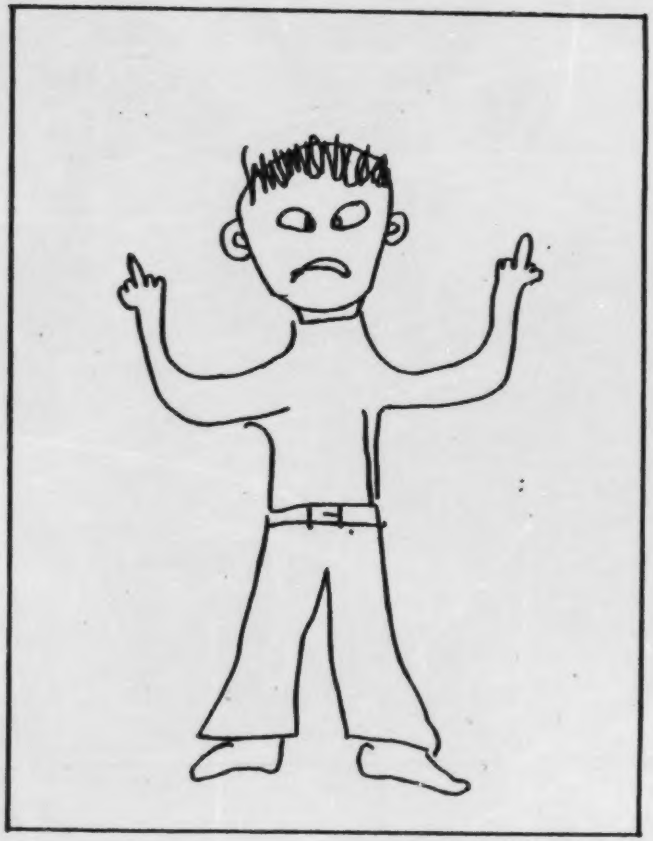
BODY/ARMS: Yes

Arms are above the waist.



430

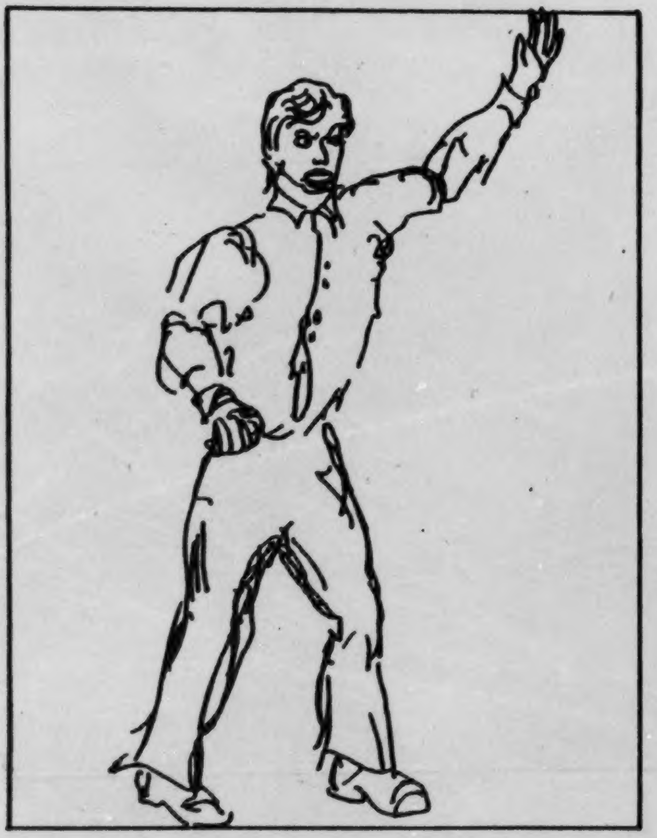
Anger is shown through the up-raised position of this figure's arms.



431

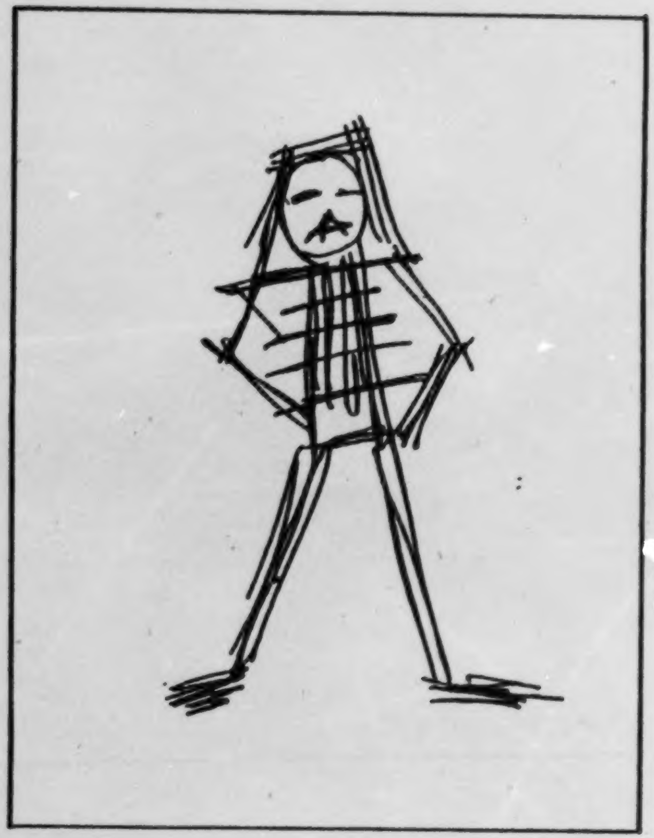
BODY/ARMS: Yes

The arms of this figure show anger through the tense, muscled arms and the up-raised arm.



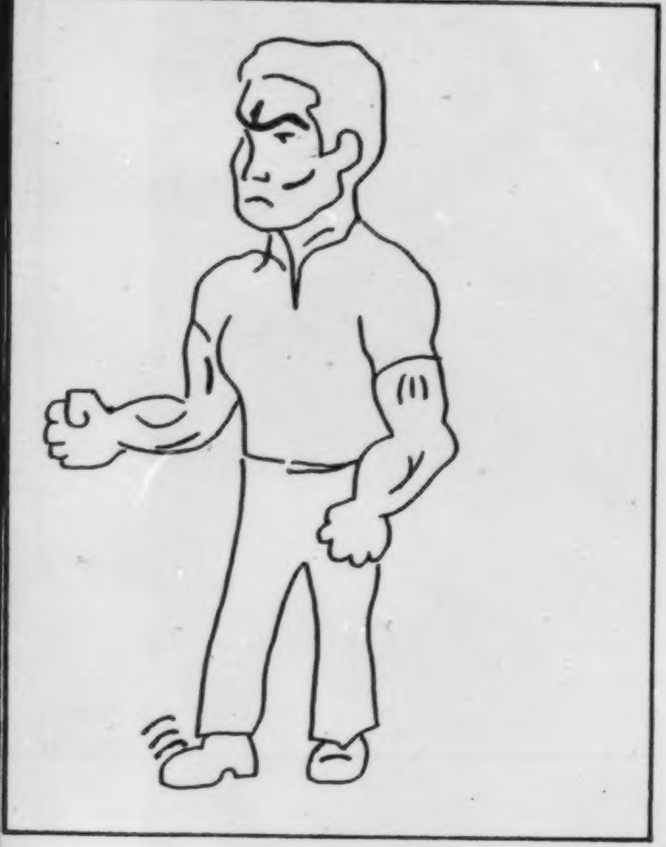
432

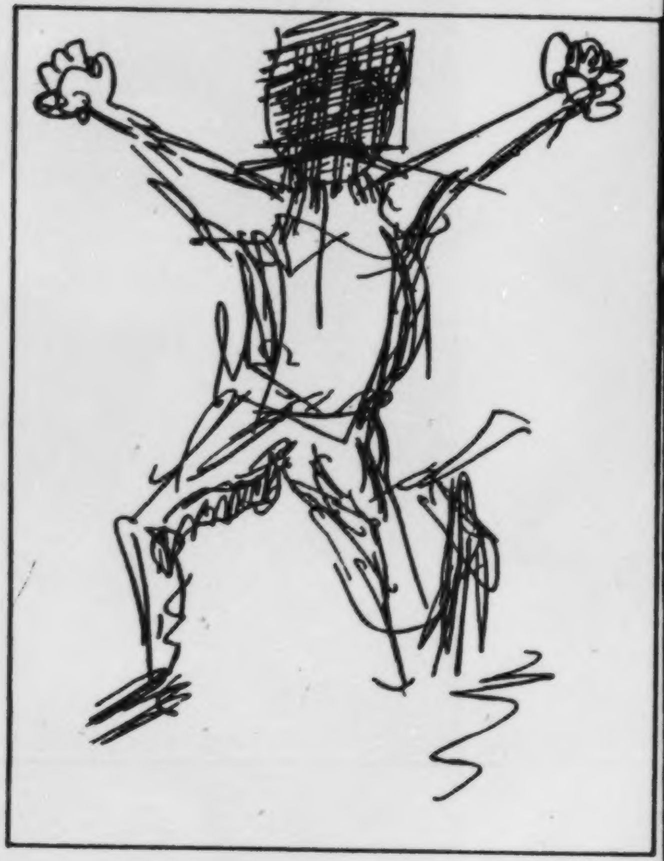
This figure shows anger through the akimbo arm position.



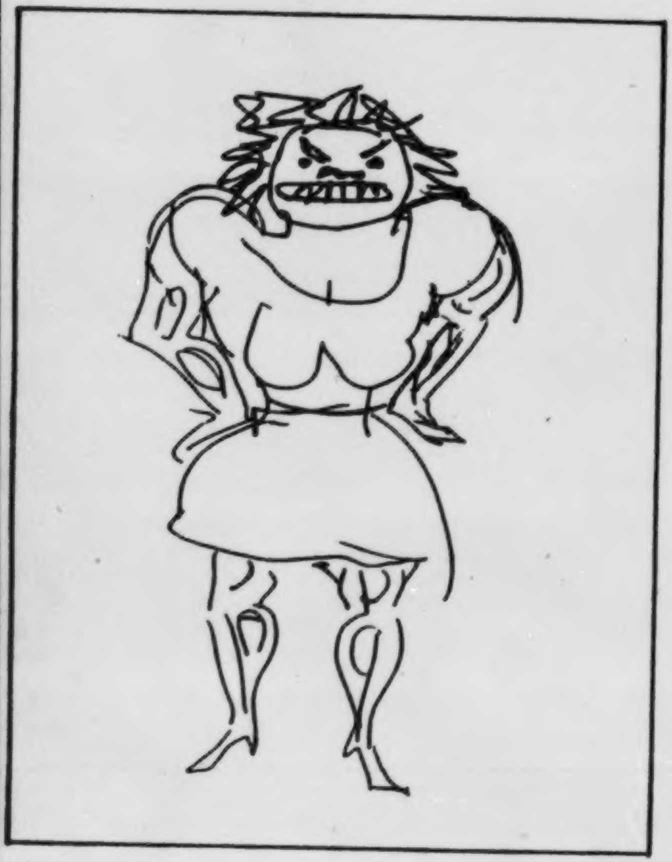
433

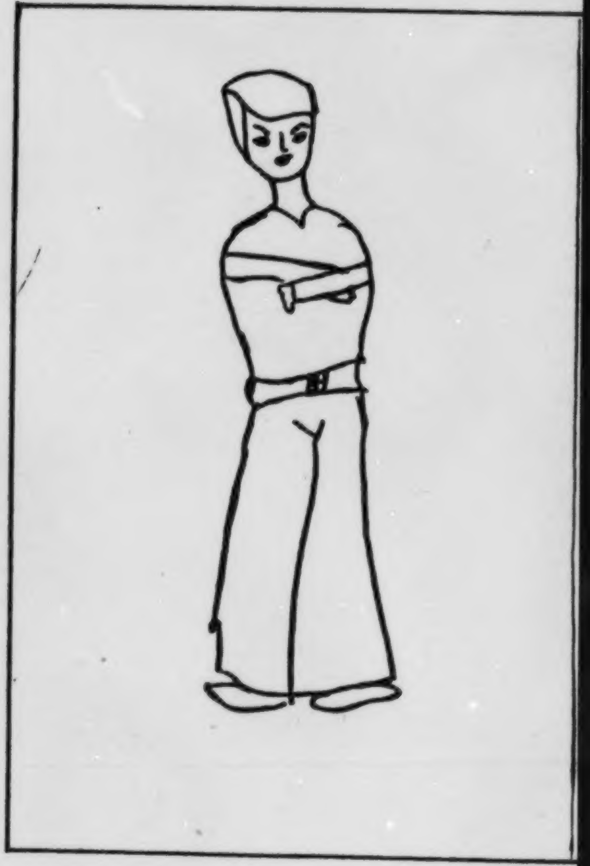
BODY/ARMS: Yes





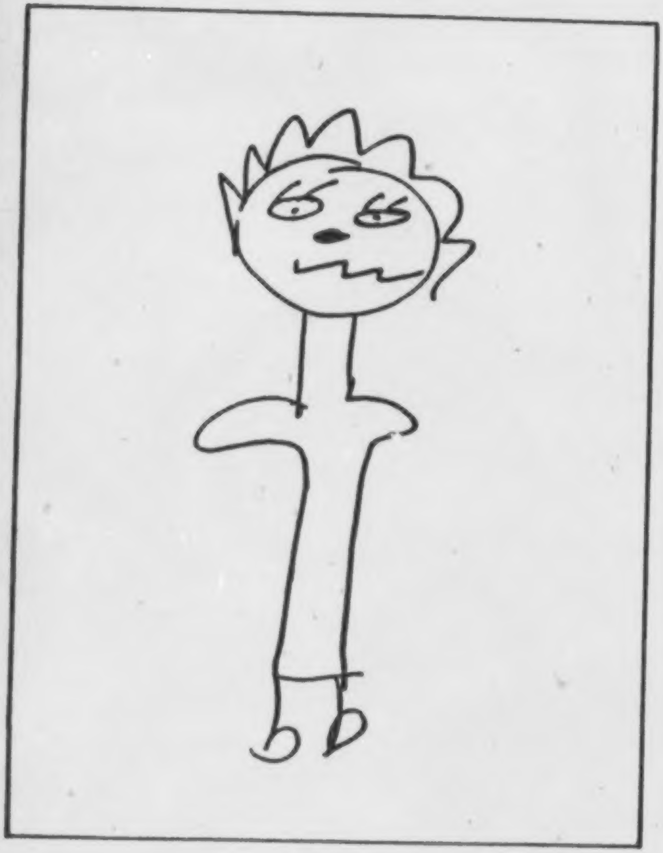
BODY/ARMS: Yes

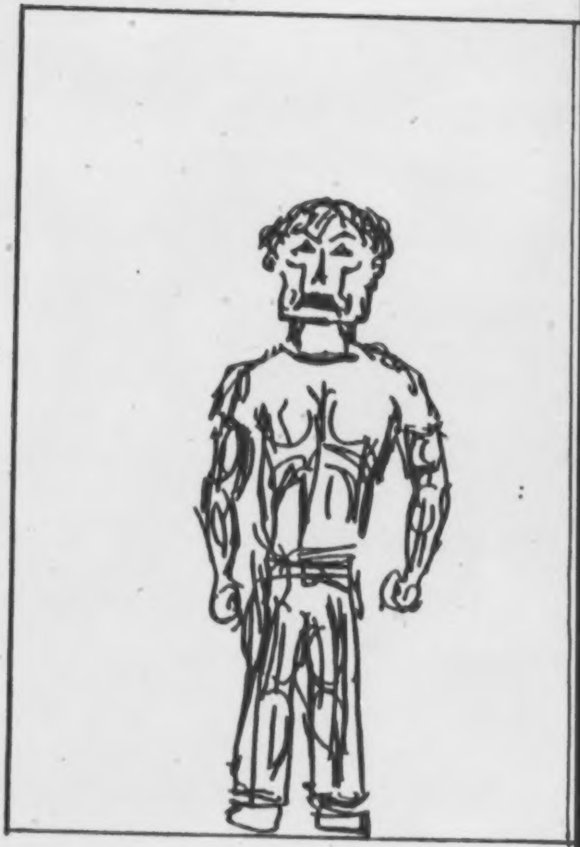




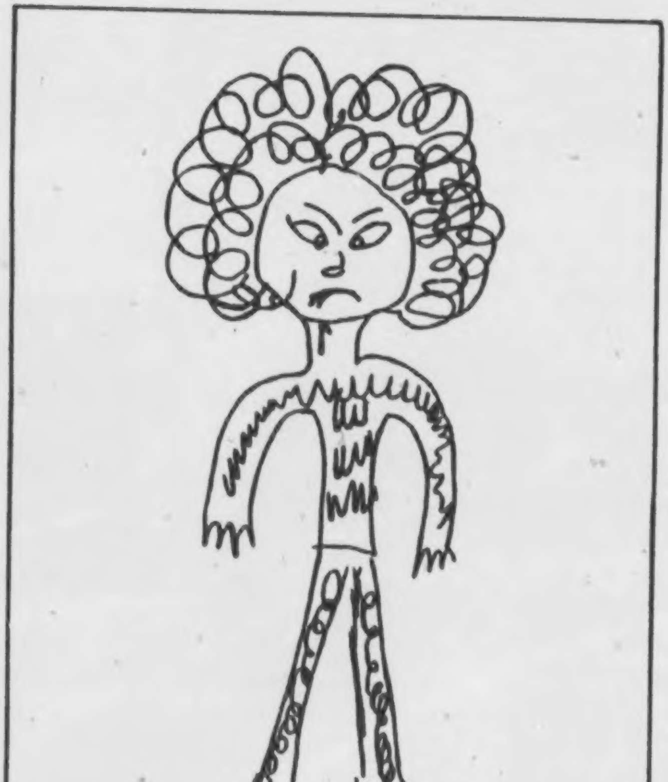
BODY/ARMS: No

Lack of rigidity and downward curve.

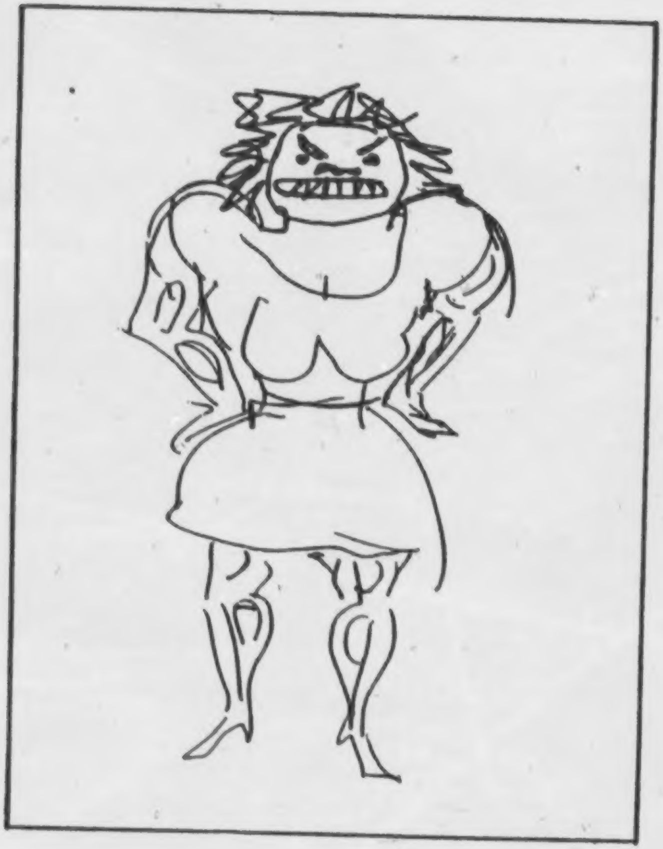




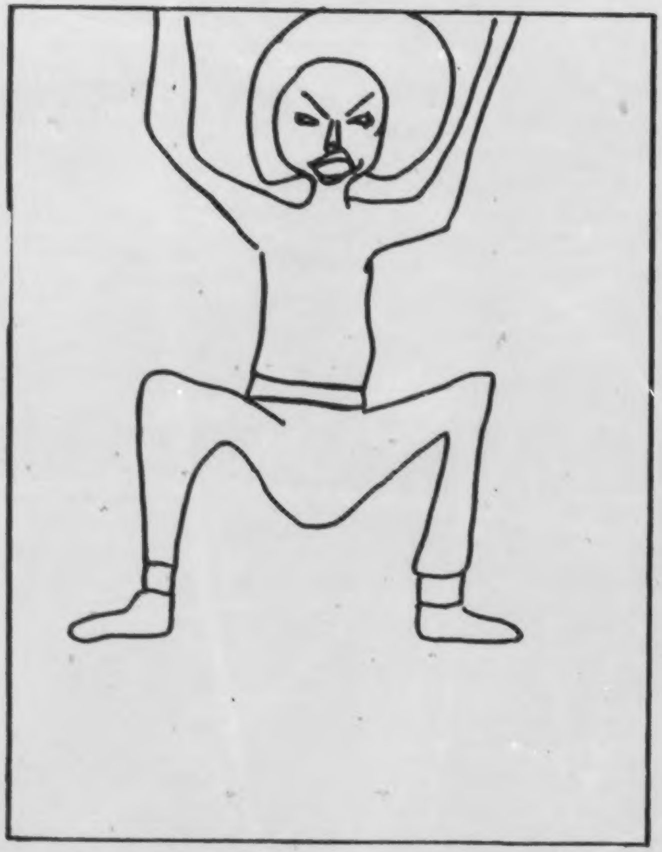
BODY/ARMS: No



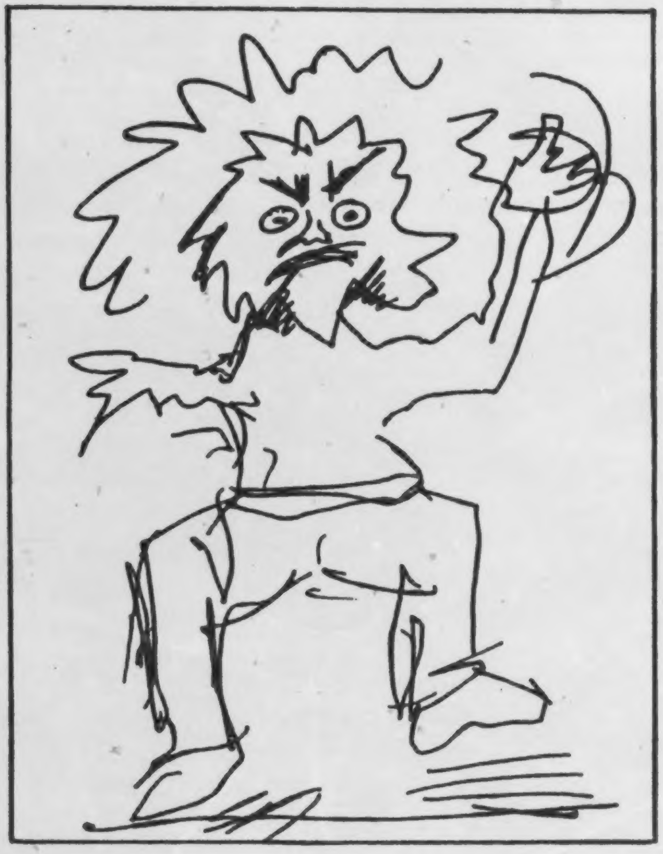
BODY/SHOULDERS: Yes



BODY/LEGS: Yes

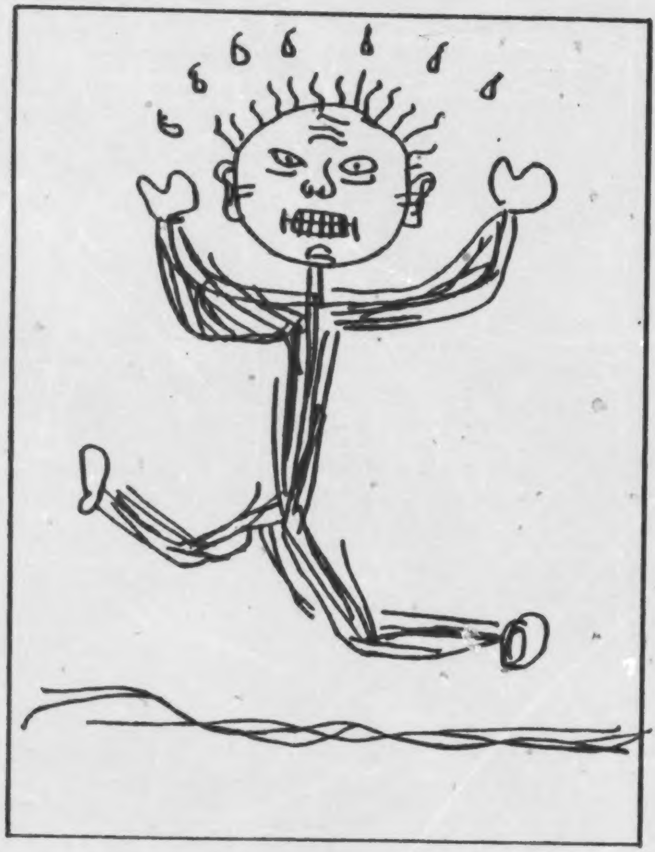


439

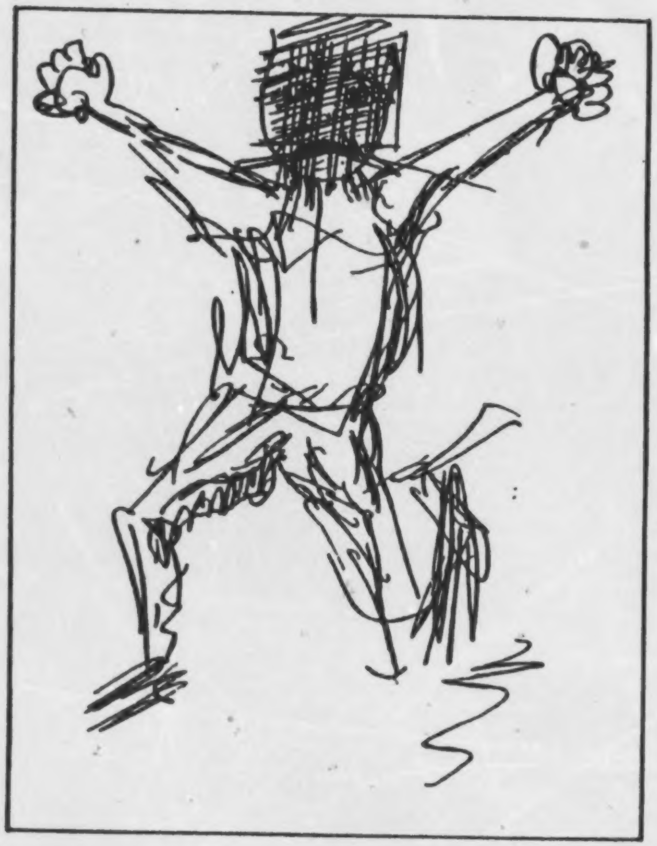


440

BODY/LEGS: Yes



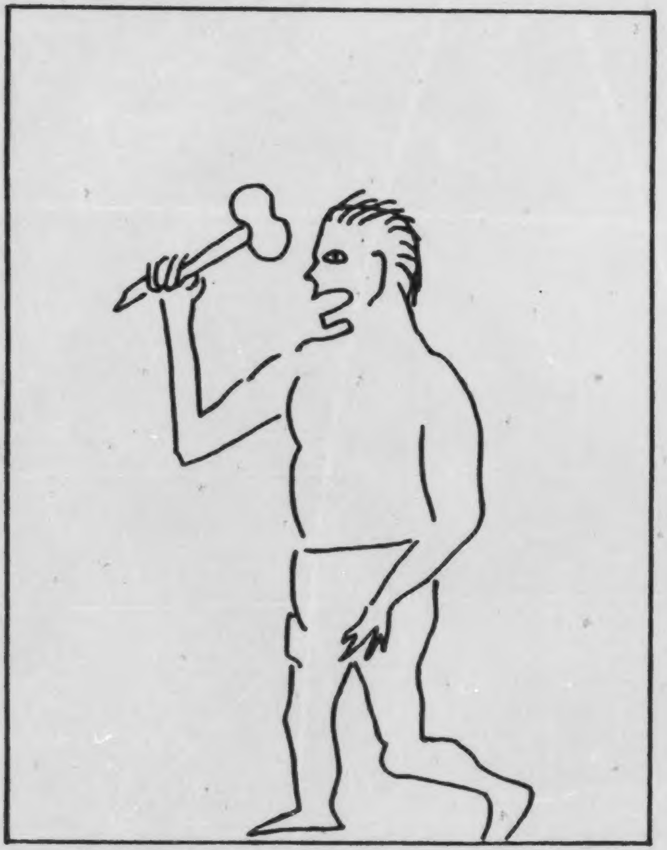
441



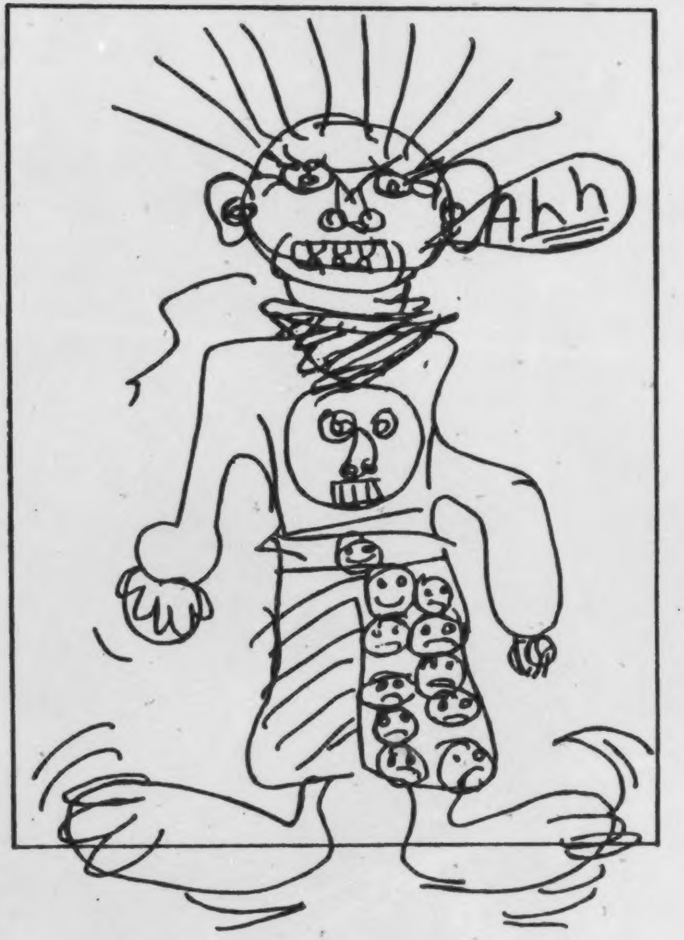
442

BODY/LEGS: No

This example appears to be walking, which is not a very angry motion. It is not sufficient to be credited with Legs.

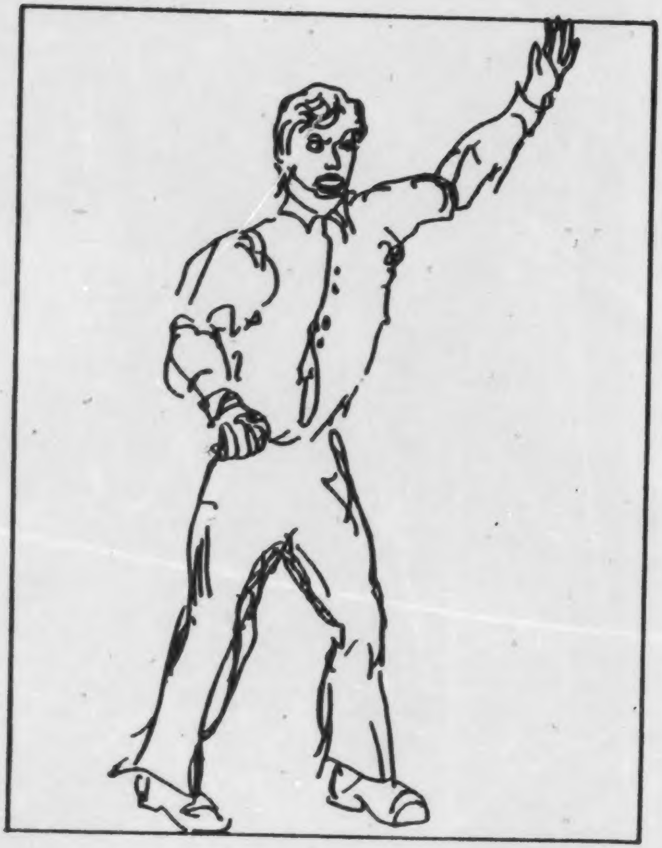


443

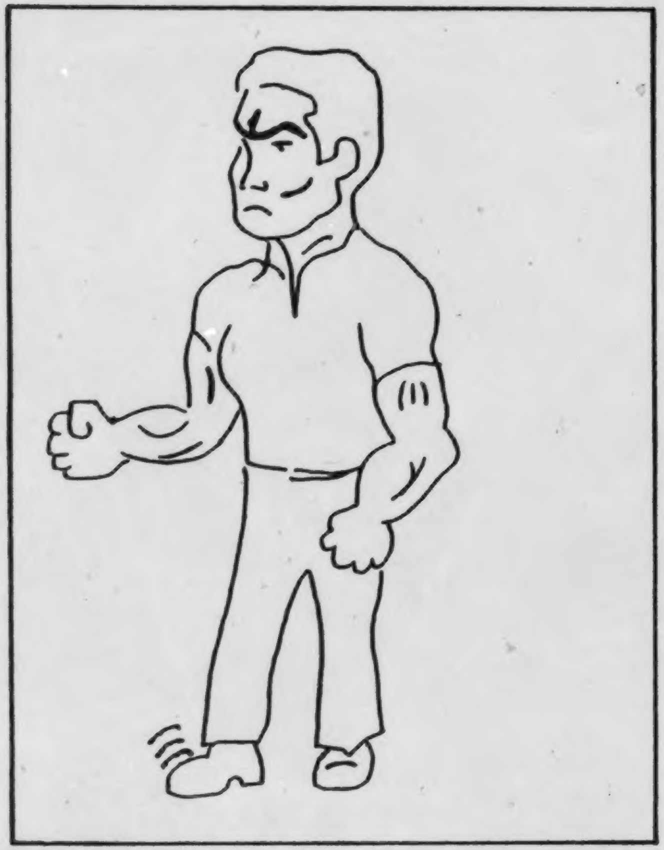


444

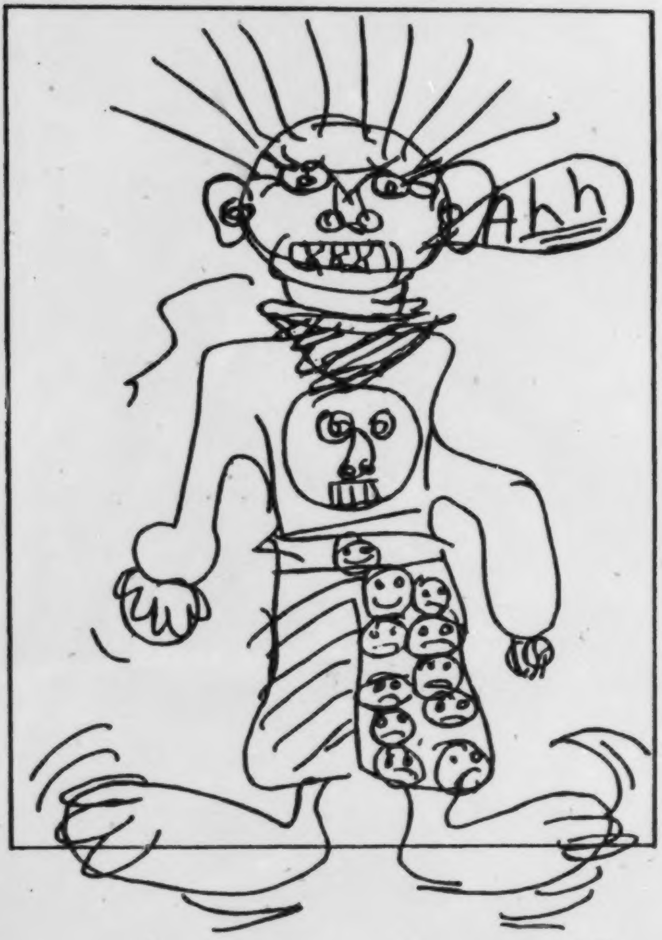
BODY/LEGS: No



BODY/FEET: Yes

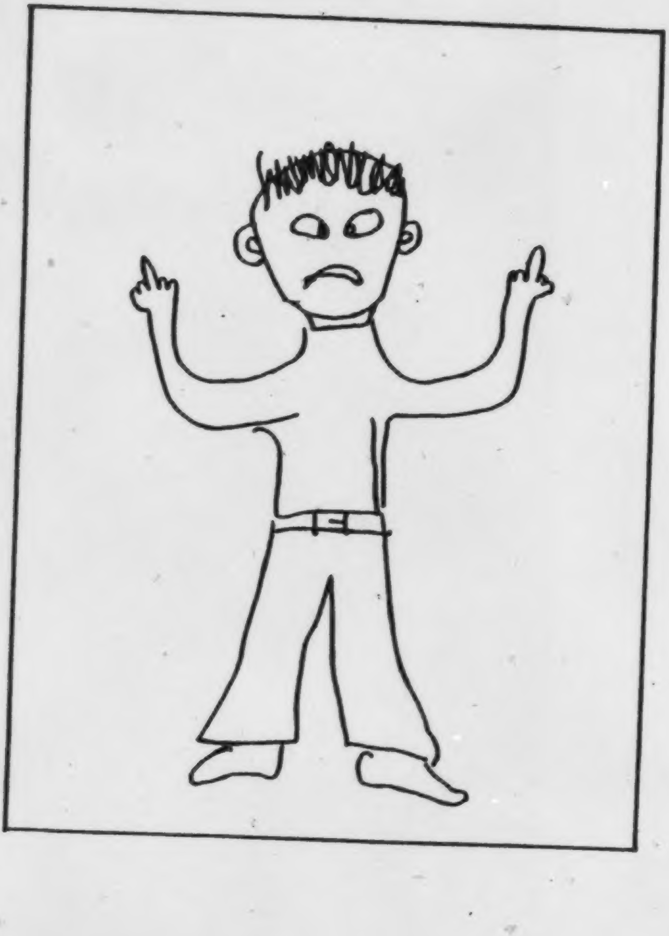


446



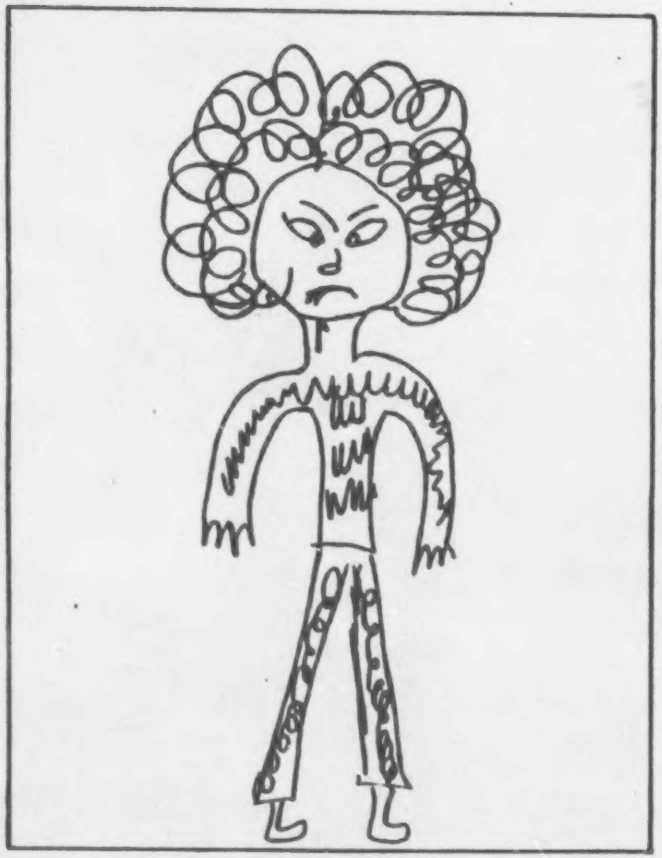
447

BODY/FEET: No



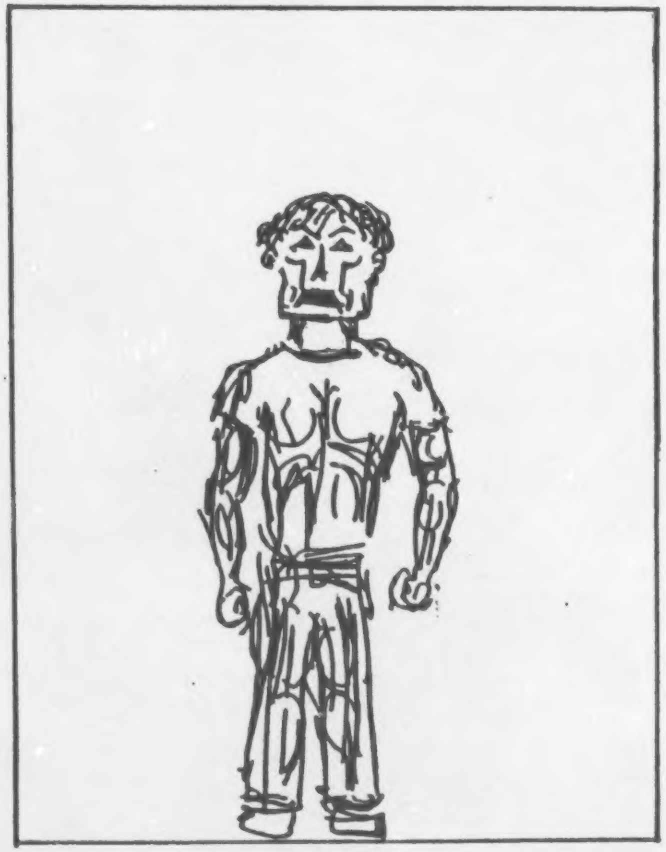
BODY/STANCE: Yes

This is another marginal example. It is just enough to be given a "yes" for Stance.



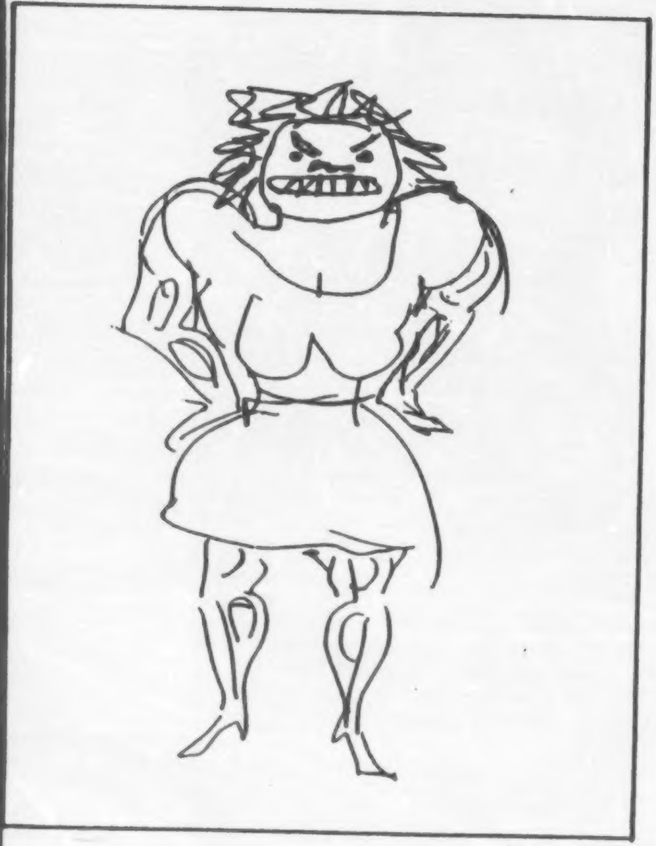
449

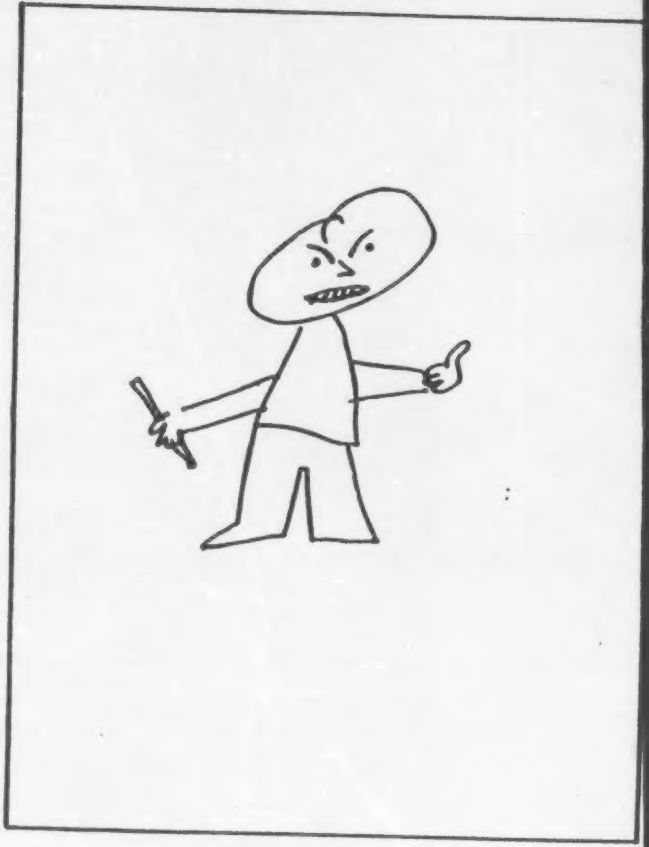
This is an example of the minimal level of response that receives credit for Stance. The figure's legs are rather close together, but the presence of muscles helps to indicate tension and anger.



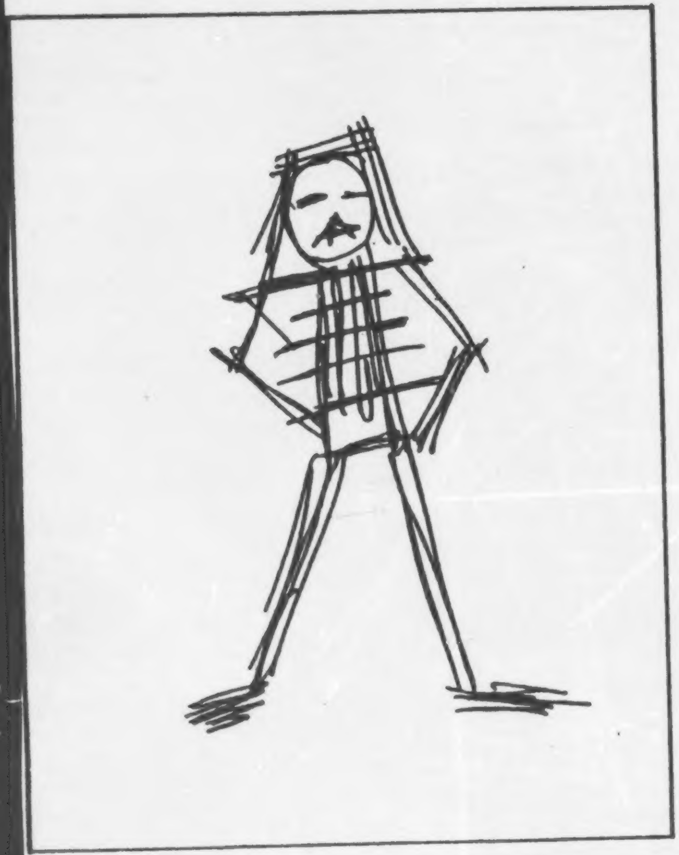
450

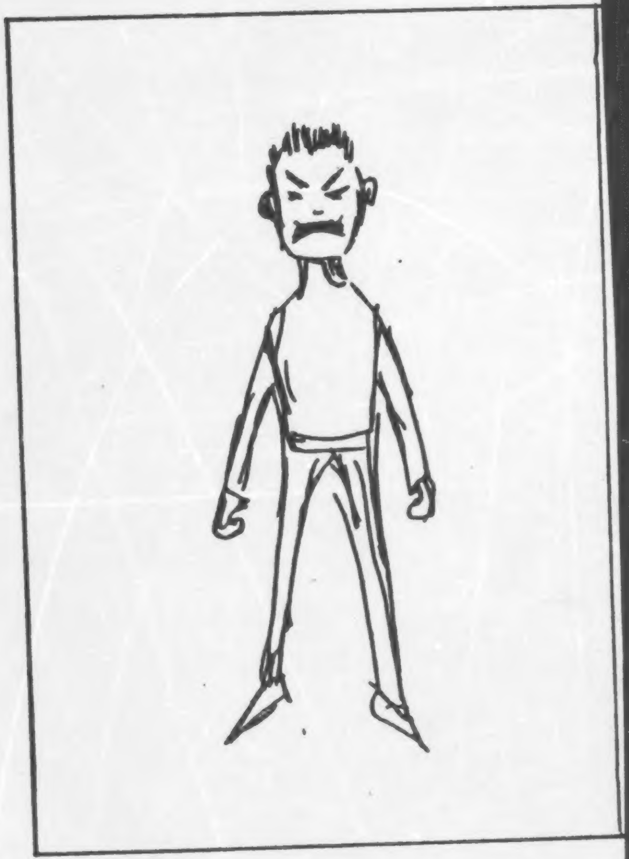
BODY/STANCE: Yes



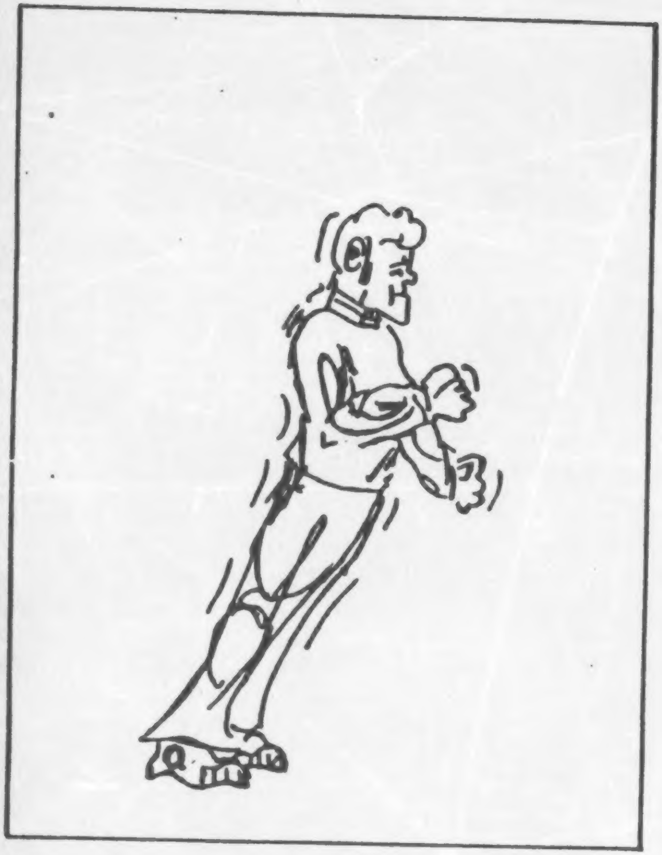


BODY/STANCE: Yes



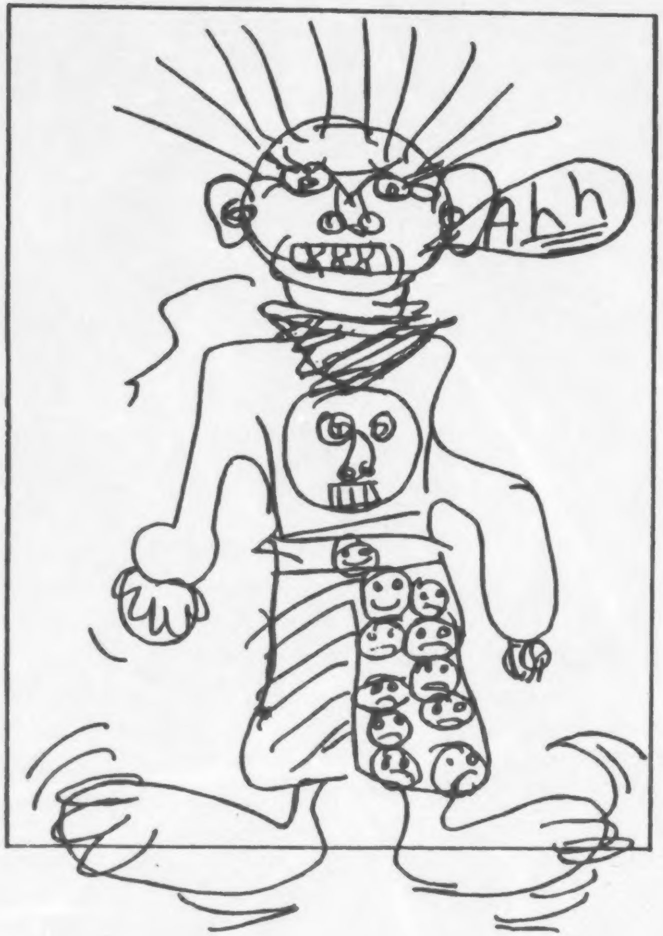


BODY/STANCE: Yes



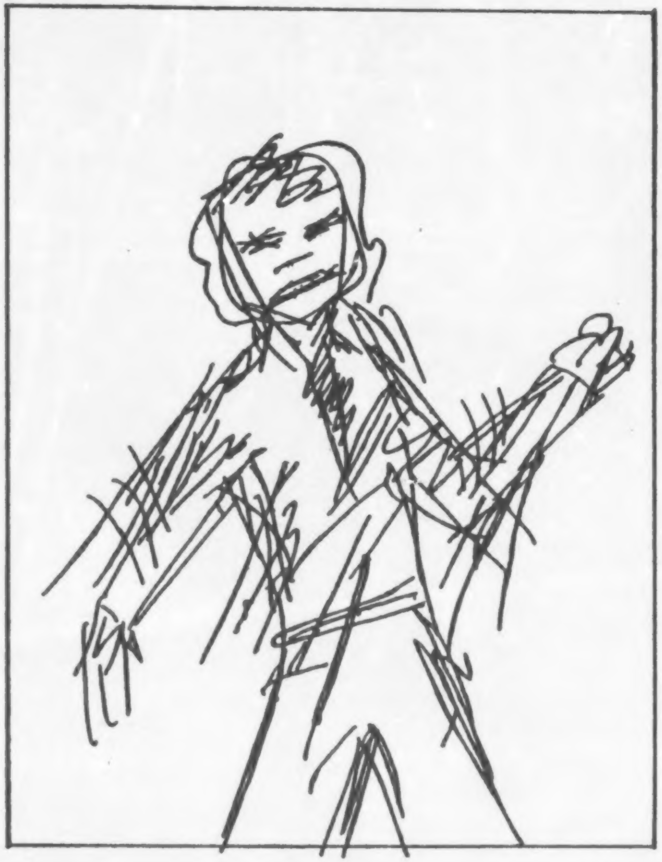
BODY/STANCE: No

This figure has feet in motion rather than static and firmly planted, as required for a "yes" to Stance.



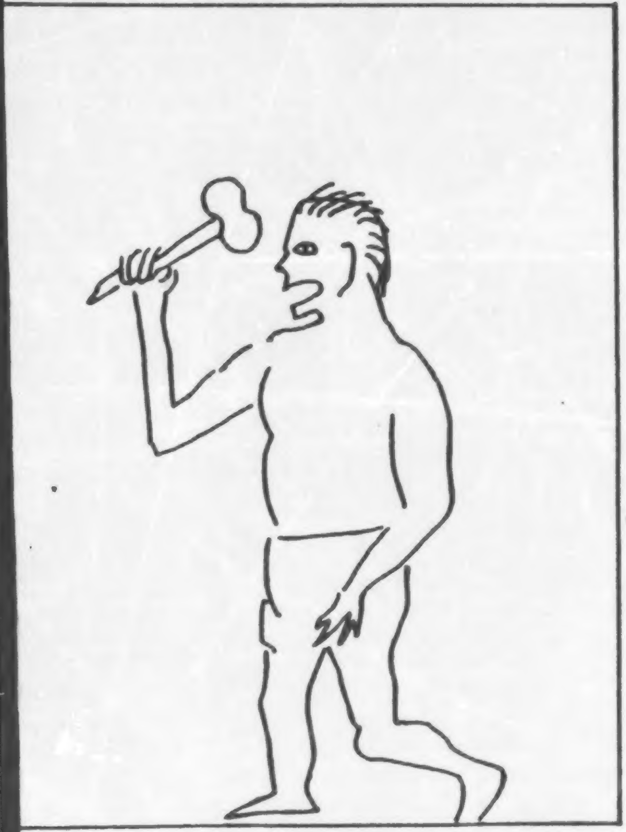
454

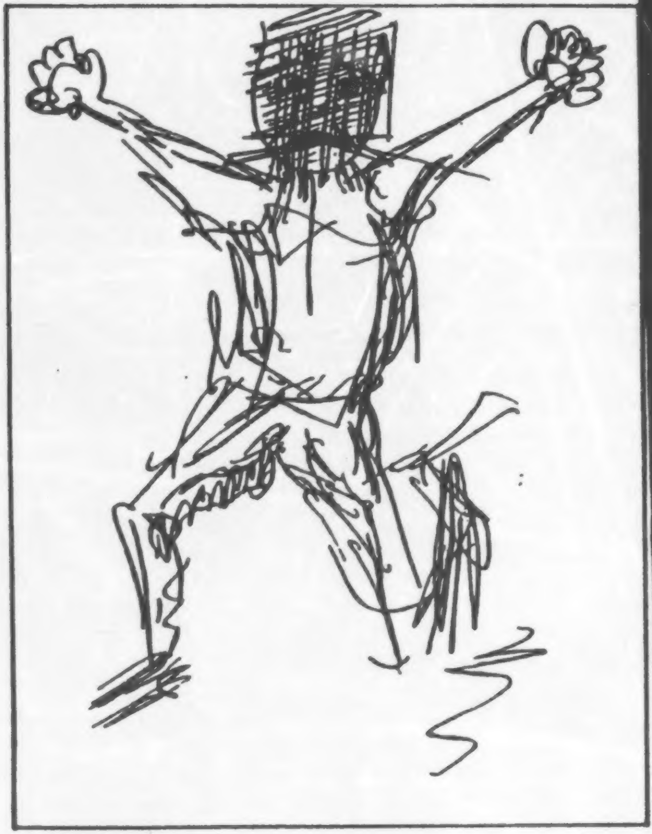
In this example, the feet are not visible and therefore we have no basis upon which to decide whether Stance is "yes" or "no." Feet must be visible for Stance to be "yes."



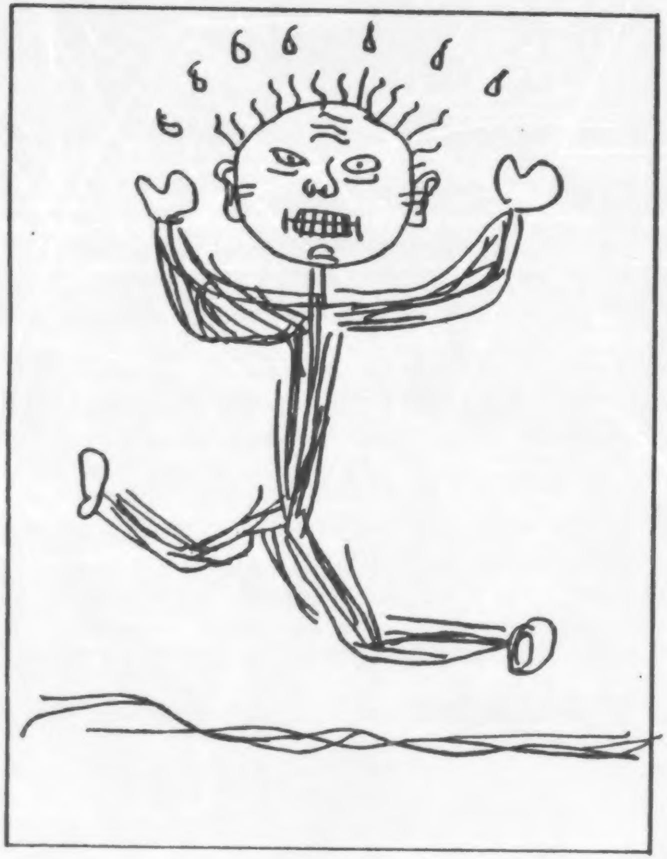
455

BODY/STANCE: No

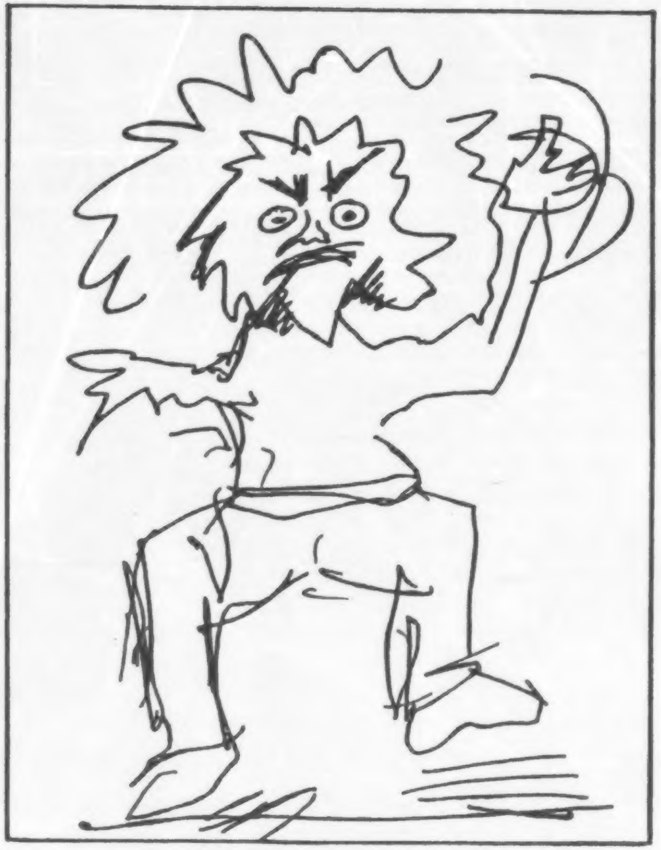




BODY/STANCE: No

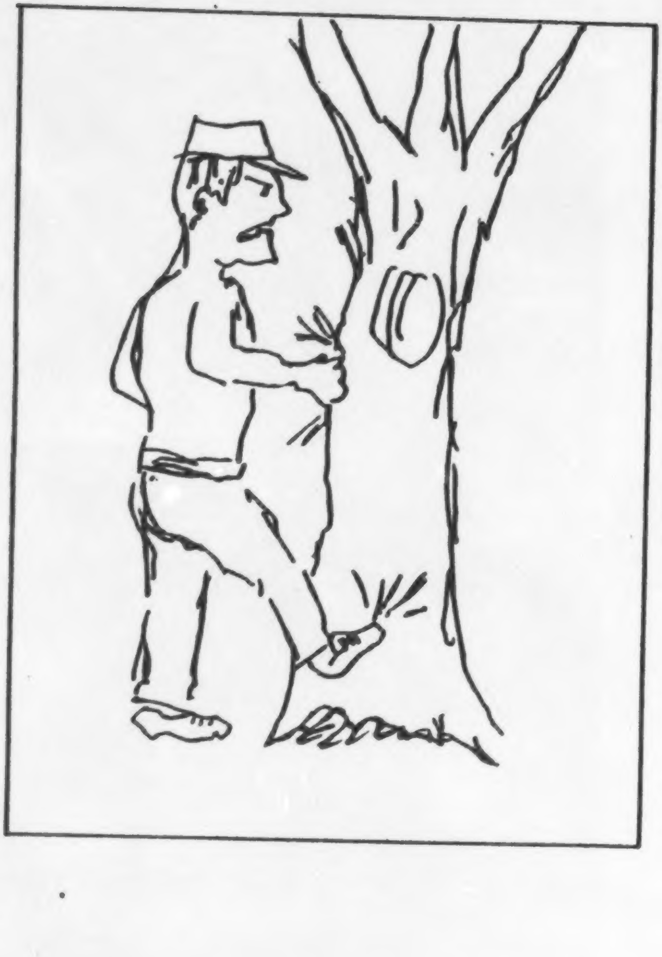


457

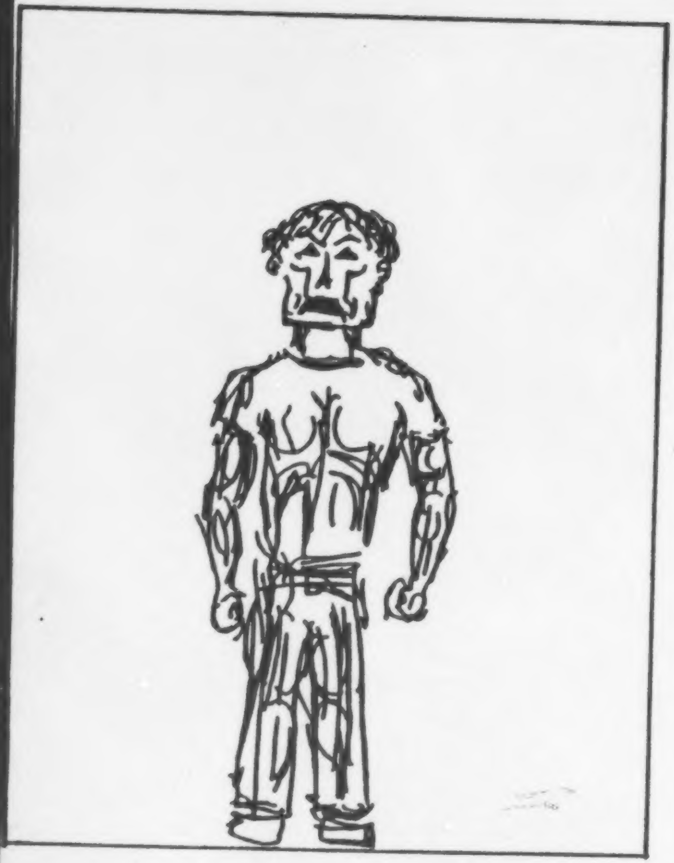


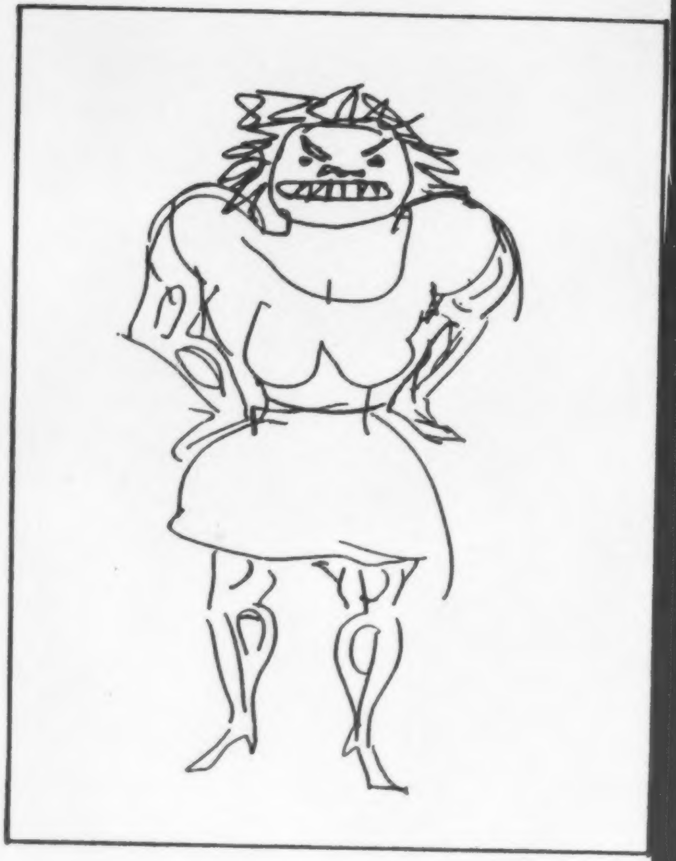
458

BODY/STANCE: No

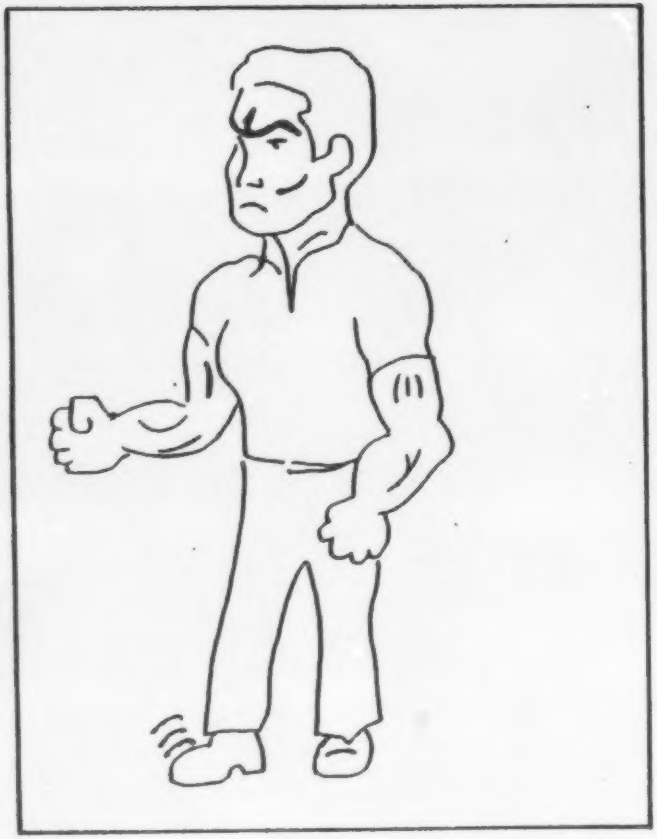


BODY/MUSCLE TENSION: Yes

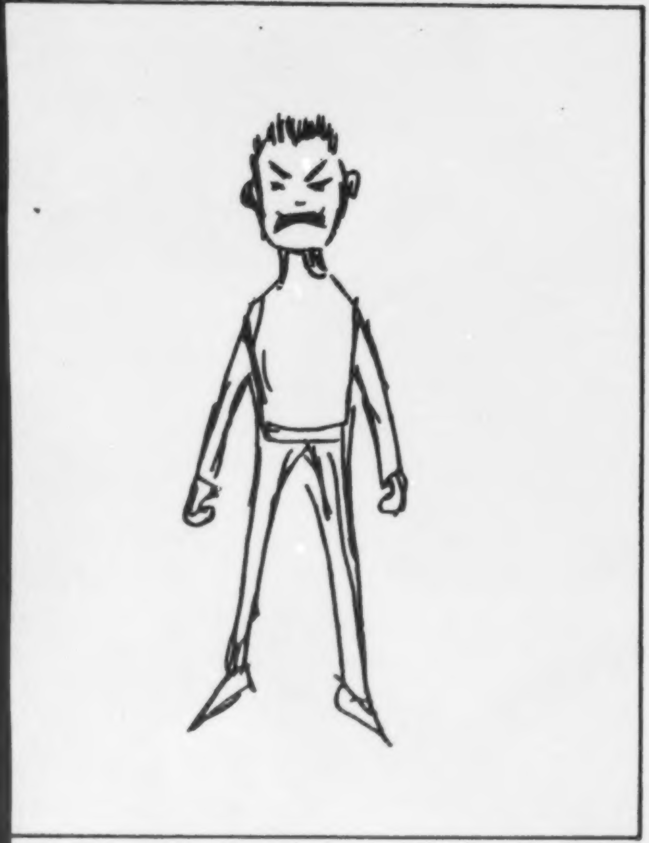


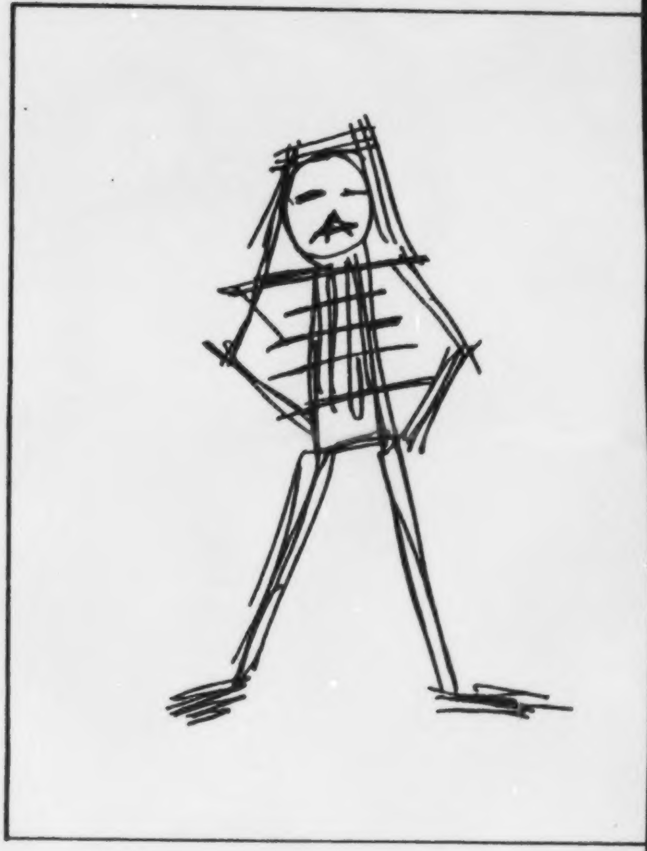


BODY/MUSCLE TENSION: Yes

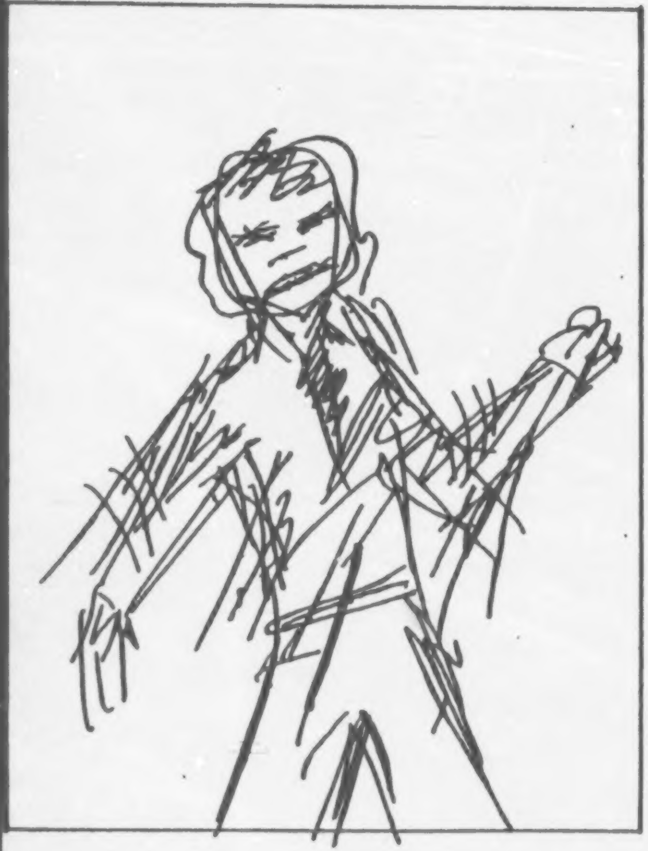


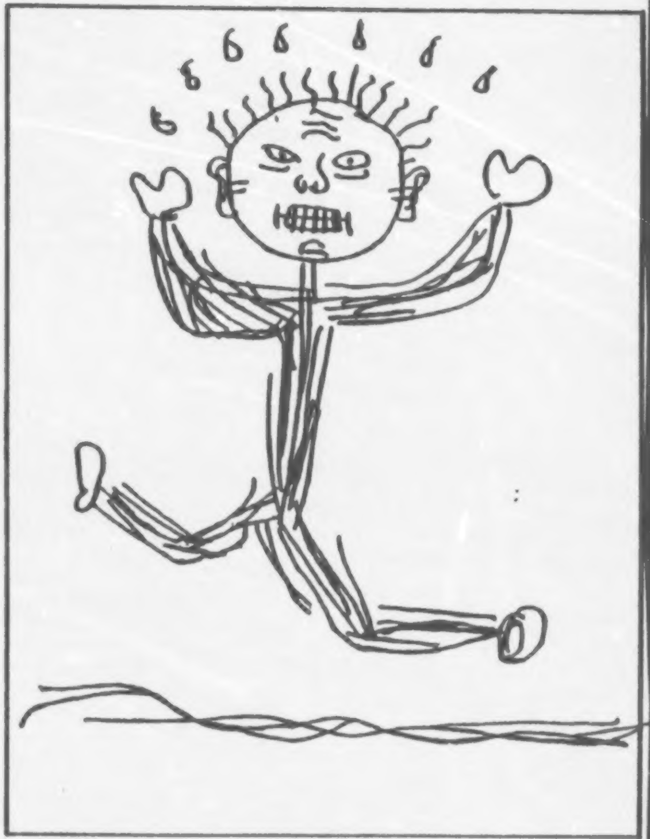
BODY/MUSCLE TENSION: No





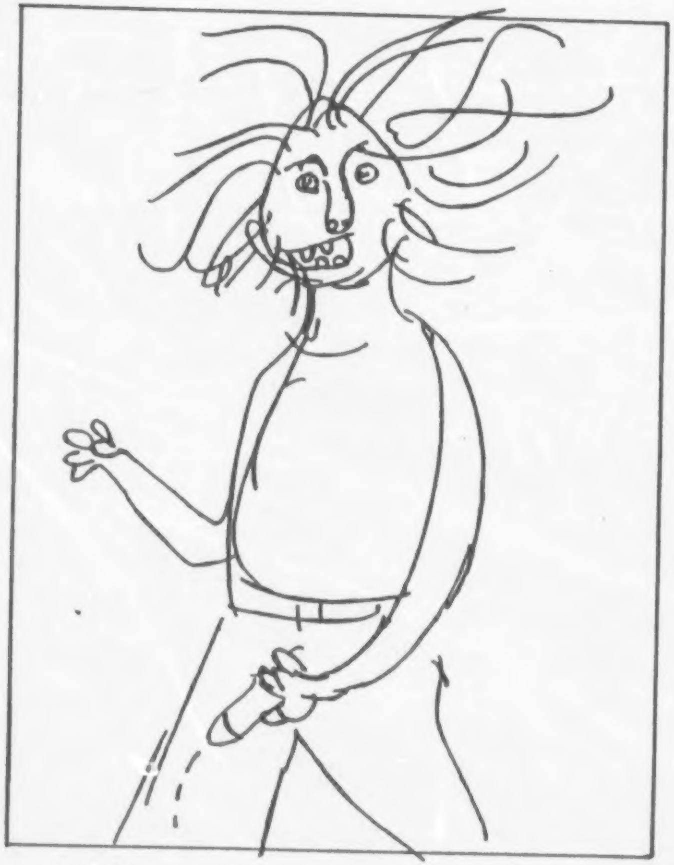
BODY/MUSCLE TENSION: No





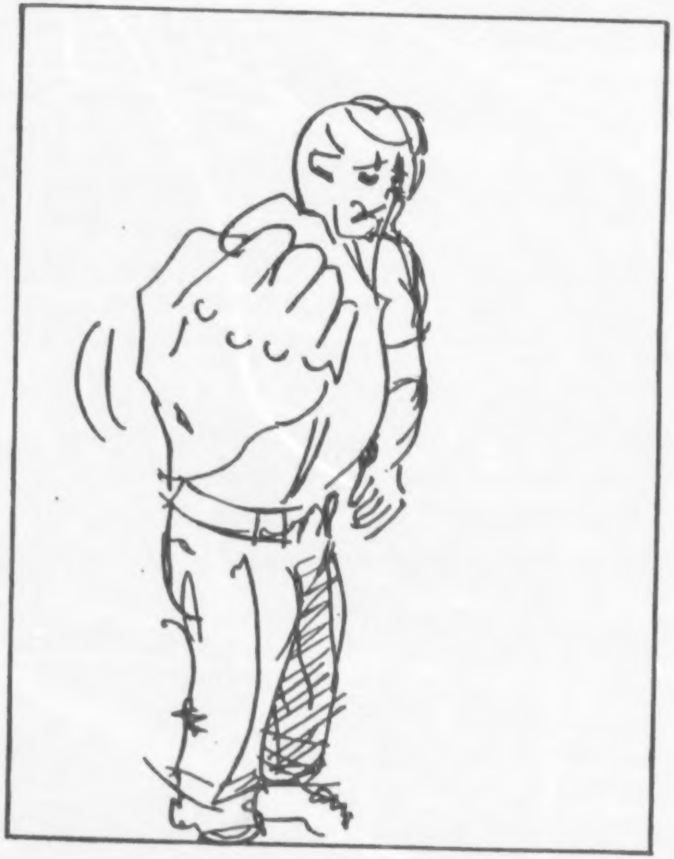
BODY/OTHER: Yes

The penis in this drawing helps to show anger.



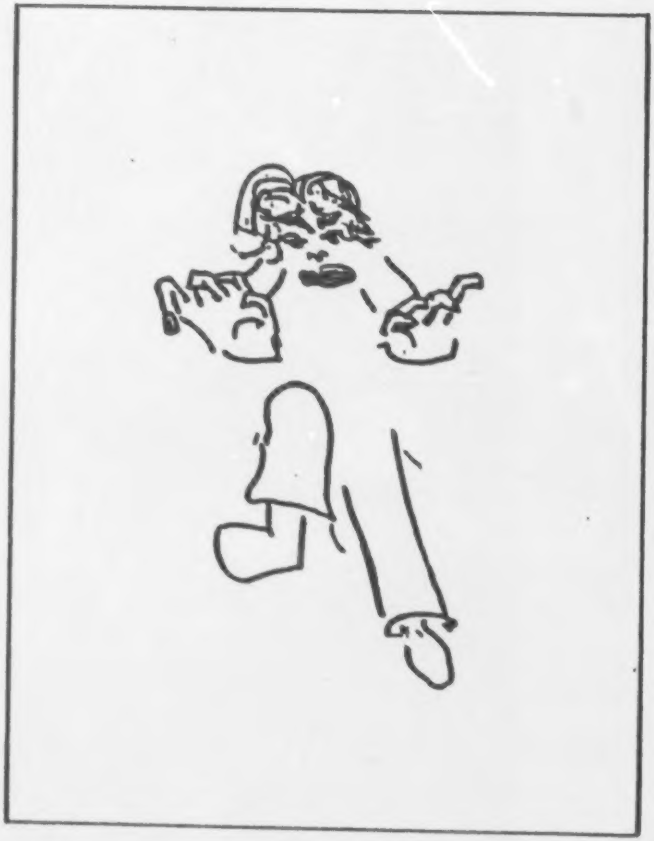
464

The body qualities achieved through the extreme foreshortening (unusual composition) of the fist and its enlargement make this example "yes" to both Fist and Other.



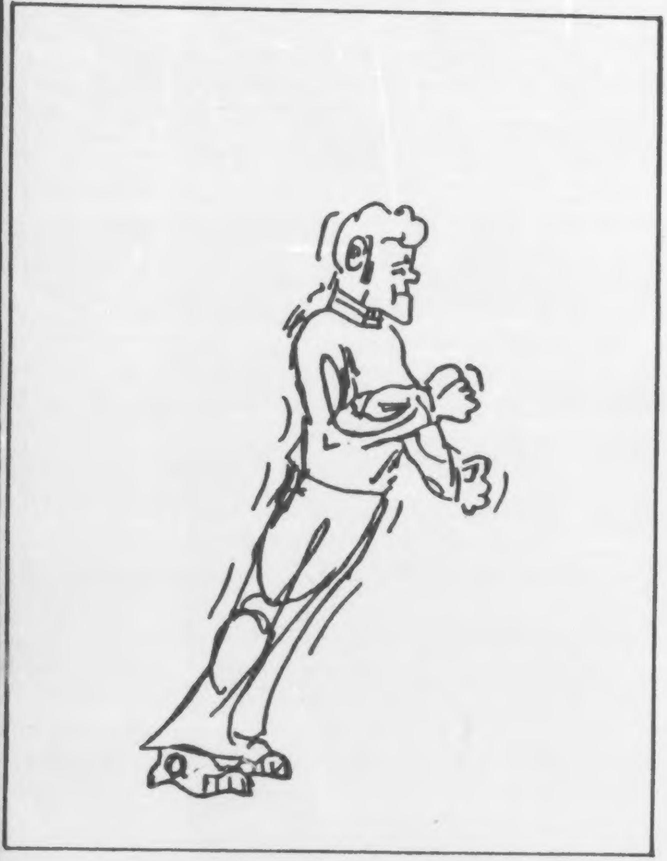
465

BODY/OTHER: Yes

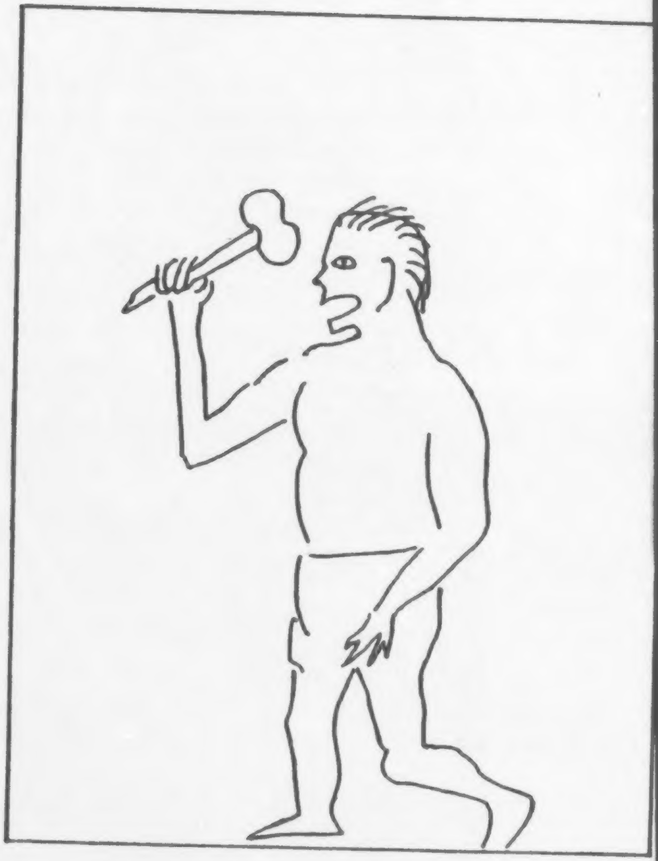


DEVICES/1

Device: movement lines.

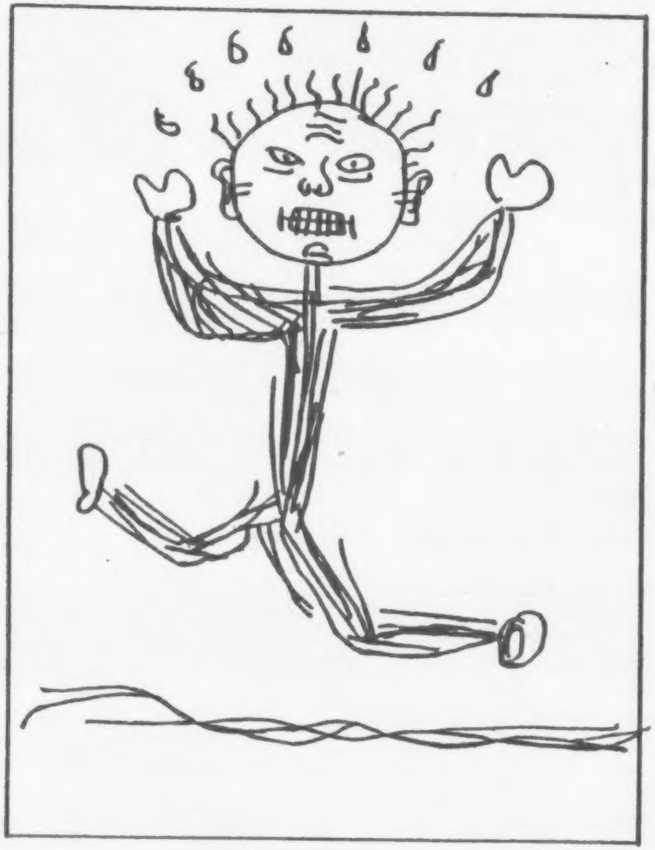


Device: hatchet.



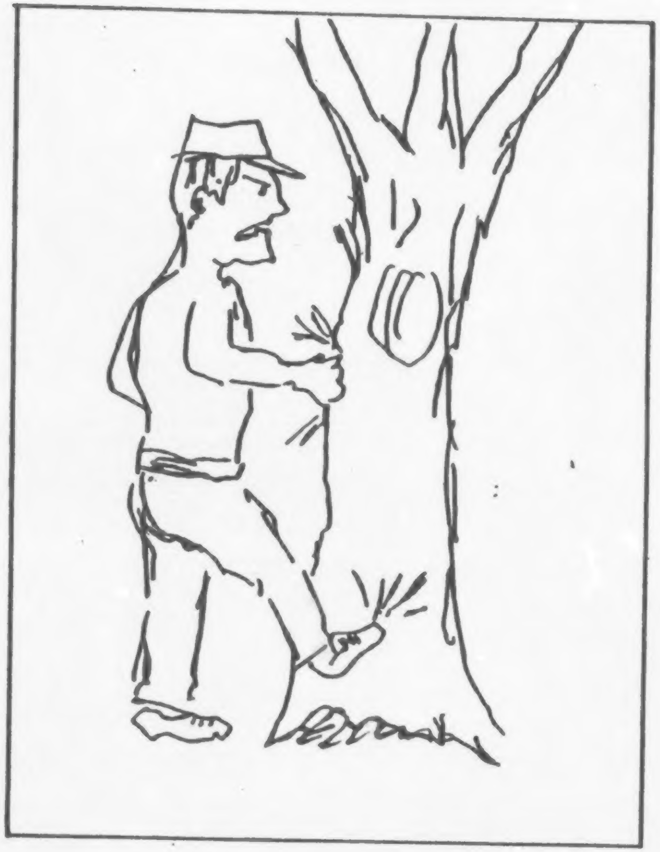
DEVICES/2

Device: shapes around head and ground line that also contributes to the feeling of anger.



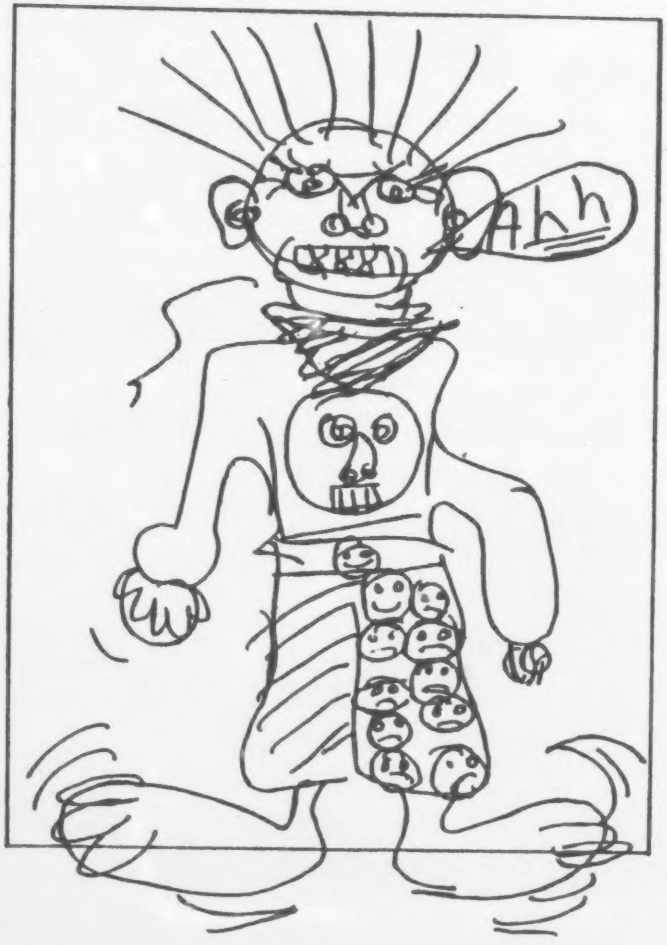
468

This drawing has two devices: the tree (to be hit and kicked) and the force lines of the blows by hand and foot.



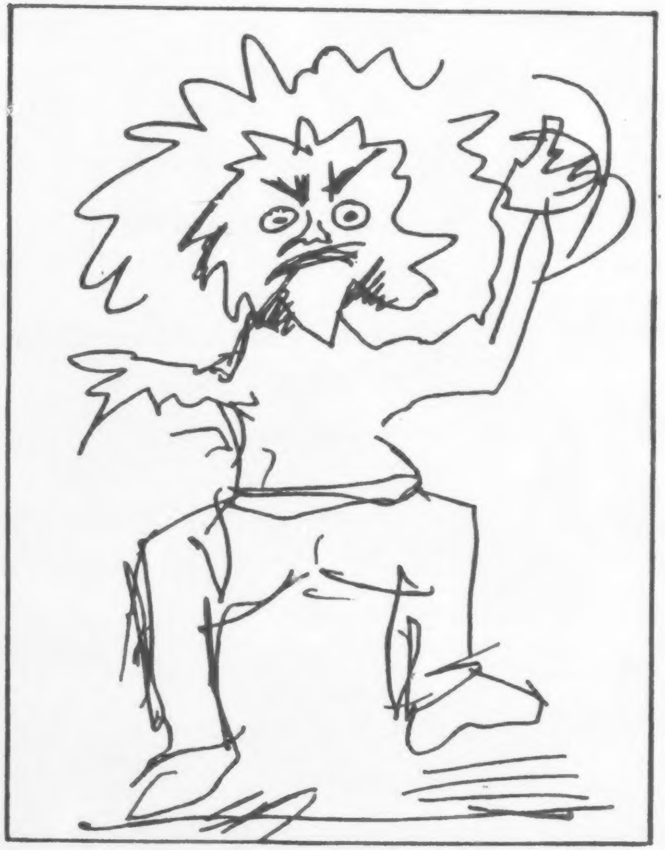
469

This drawing has three devices: "ahh," lines indicating tapping feet and face on shirt.



470

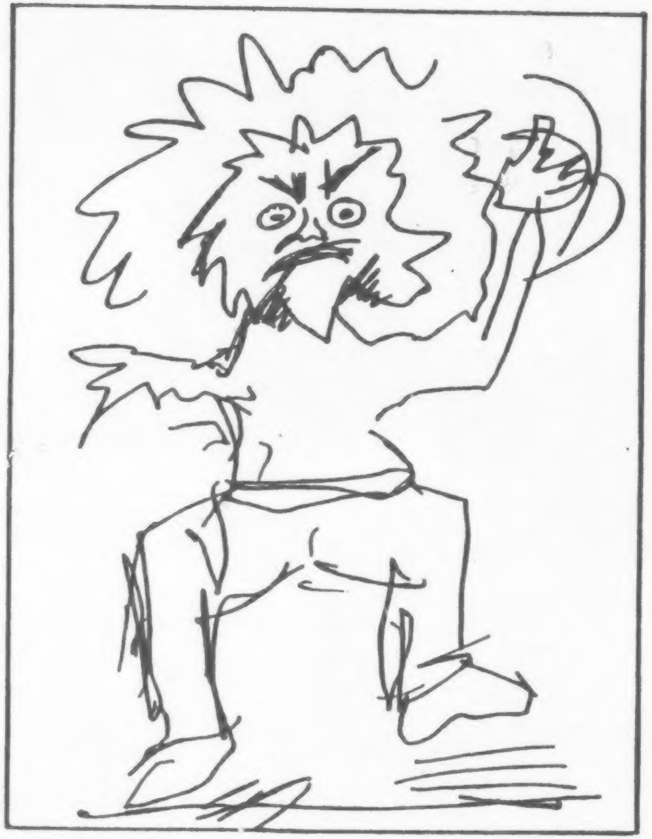
This drawing has three devices: movement lines for hand and foot and lines that look like heat radiating from the head. Also, the ground line contributes to the anger.



471

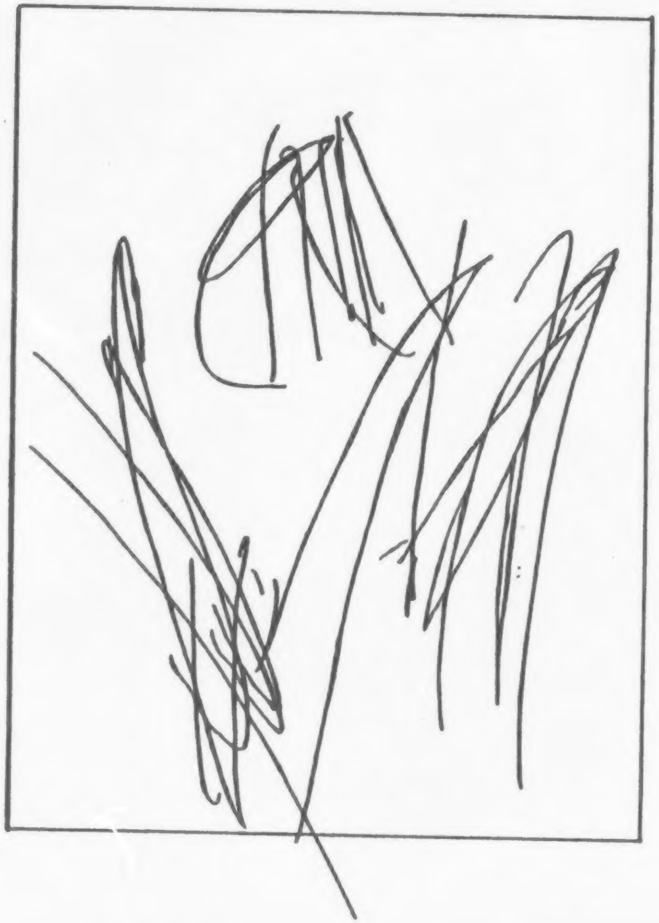
EXPRESSIVE: Yes

The jagged nature of the shapes and lines place this example in the expressive category.



472

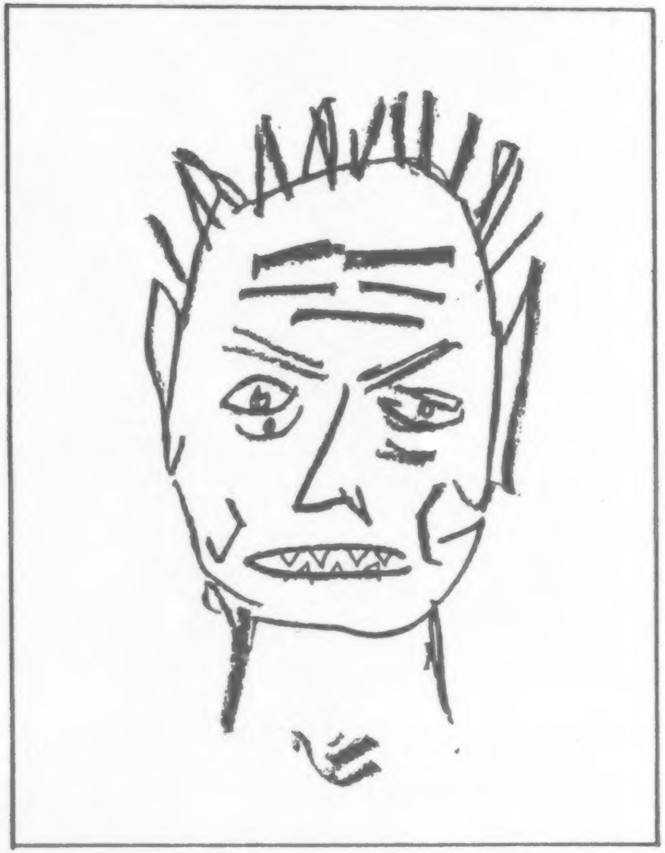
May be close to nonratable, but something is drawn. There will be very few nonratables on this exercise.



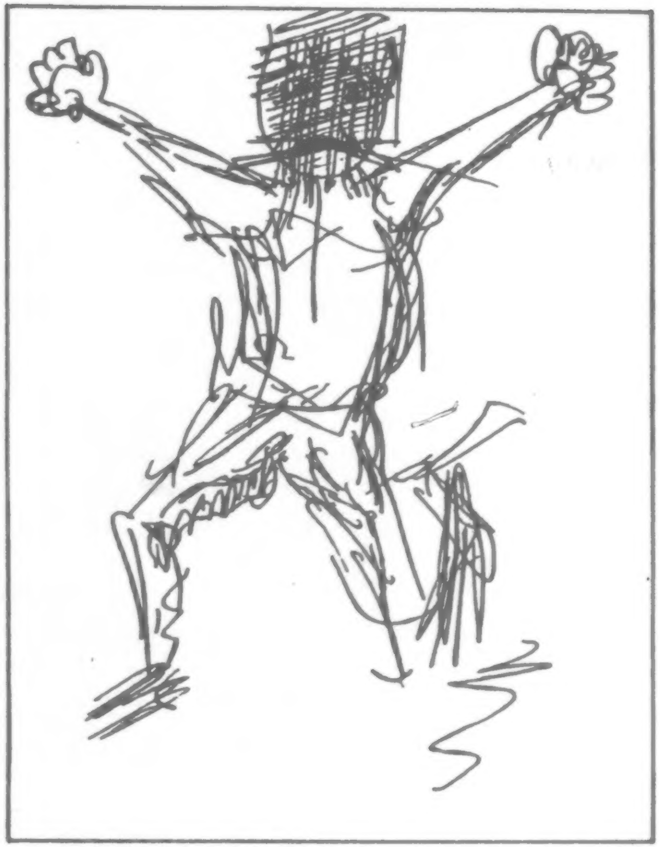
473

EXPRESSIVE: Yes

The heavy pressure made by the side of the pencil and the angularity of the shapes place this response in the Expressive category.

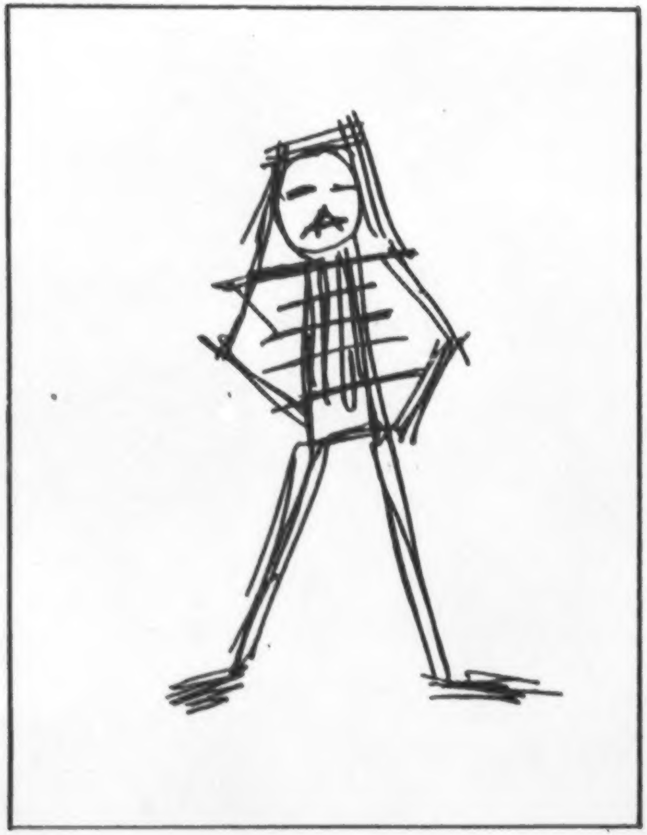


474

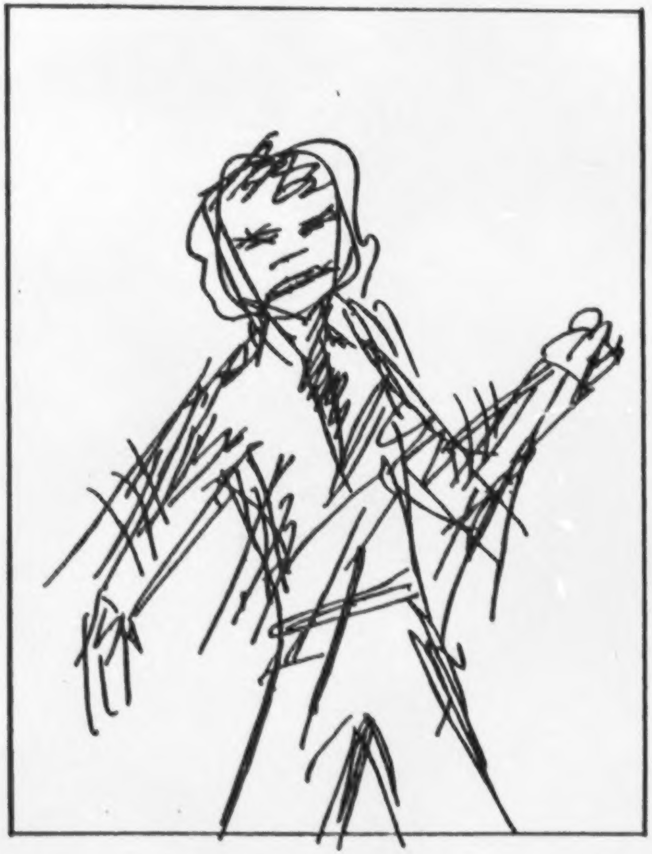


475

EXPRESSIVE: Yes

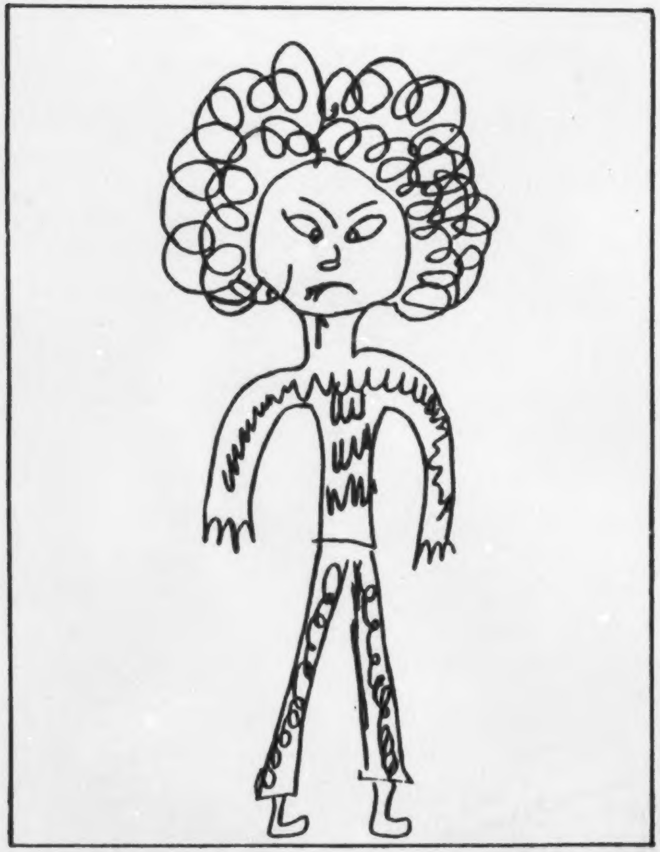


476

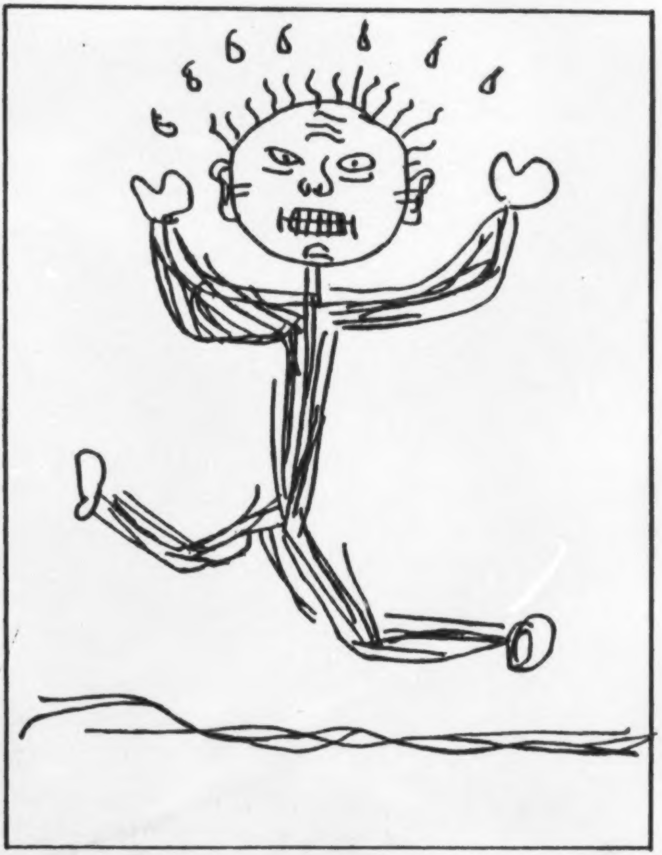


477

EXPRESSIVE: Yes

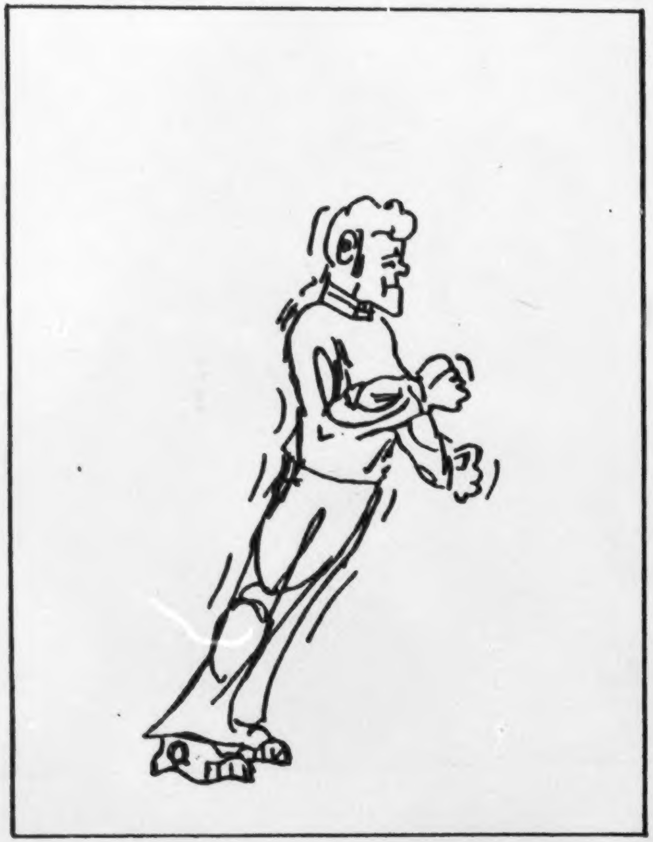


478

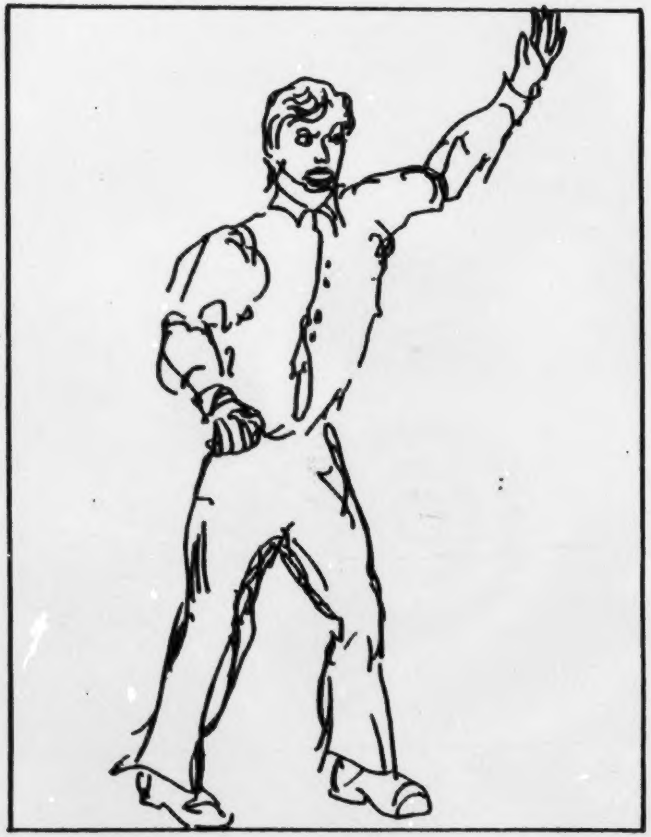


479

EXPRESSIVE: No

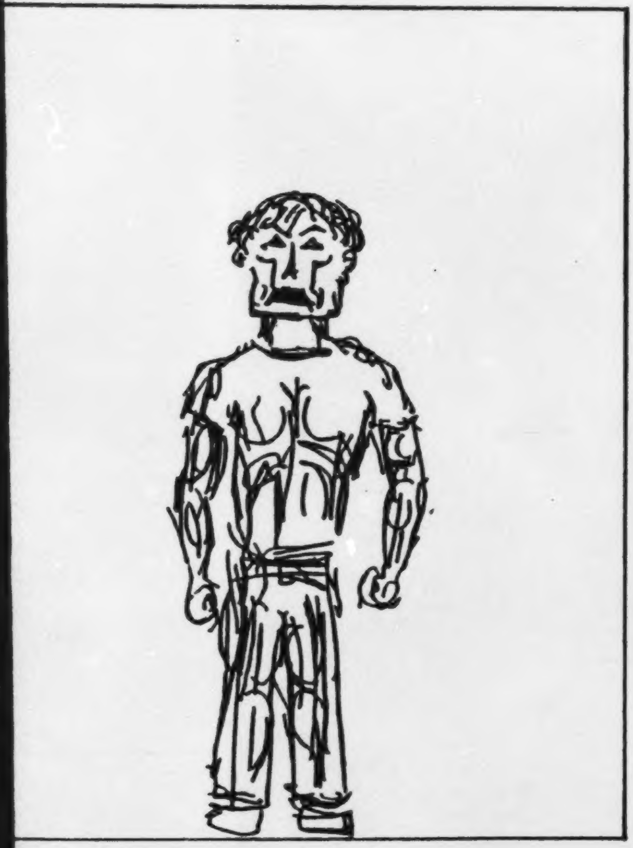


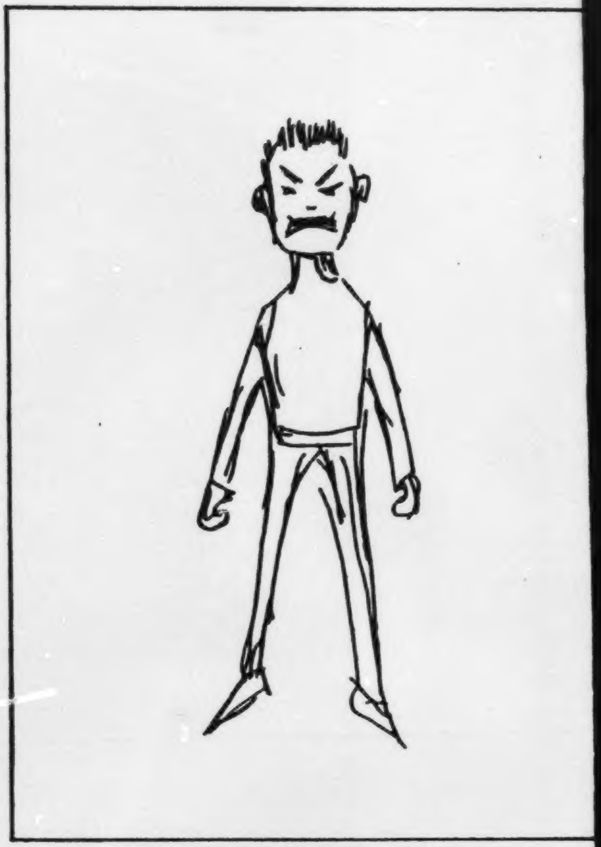
480



481

EXPRESSIVE: No





2. A. Look at the two drawings on the next page. Which drawing do you judge to be the better work of art? Fill in only ONE oval.

○ Drawing A

○ Drawing B

B. Give two reasons why you think the drawing you selected is the better work of art.

1. ____

____

____

____

2. ____

____

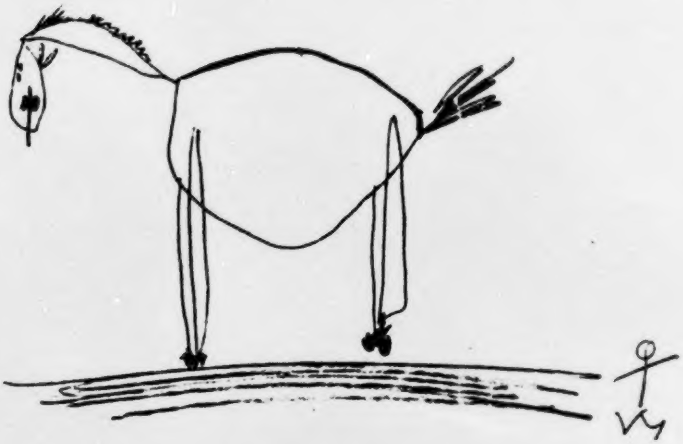
____

____

2. (Continued)

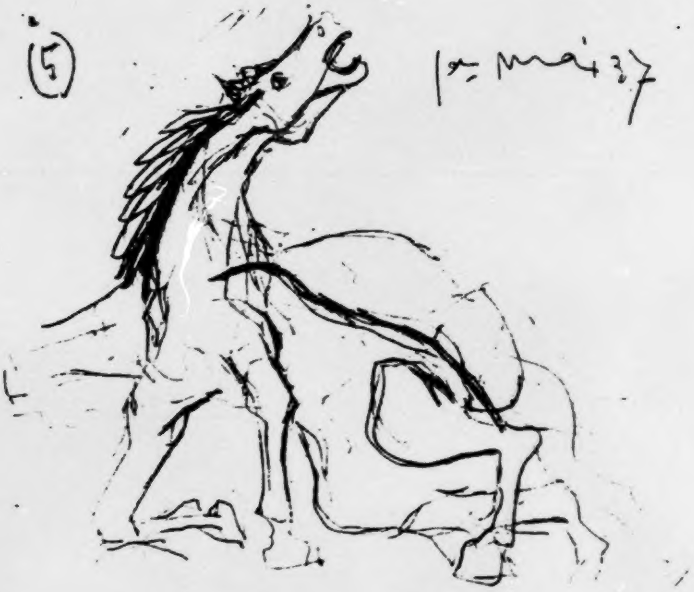
A.

(IV) 1er Mai 37.



B.

(5) 1er mai 37



DOCUMENTATION PAGE

NAEP Number: R501012-62A-123

Objective: MAKE AND JUSTIFY JUDGMENTS ABOUT THE AESTHETIC MERIT AND QUALITY OF WORKS OF ART

Statements of aesthetic quality are those that characterize the various aspects of a work of art, while statements of aesthetic merit are assertions about the degree of goodness or badness of the work. Justifications of aesthetic merit are based on criteria such as the degree to which the work is integrated and whether contact with the work results in a vivid and fused experience.

Subobjective: Make and justify judgments about aesthetic merit.

Exercise Type: Open-Ended

Overlap:	9	13	17
1978-79 Package-Exercise:	11-13	13-2*	13-2*
Total Time in Seconds:	159	131	105

Source Information:

Drawing A
Pablo Picasso. Study for the Horse for Guernica (IV). 1 May 1937. Pencil on blue paper, 8 1/4 x 10 1/2 inches. On extended loan to the Museum of Modern Art, New York, from the artist.

Drawing B
Pablo Picasso. Study for the Horse for Guernica (5). 1 May 1937. Pencil on blue paper, 8 1/4 x 10 1/2 inches. On extended loan to the Museum of Modern Art, New York, from the artist.

*At ages 13 and 17 the responses were made in a separate workbook rather than the regular exercise booklet.

SCORING GUIDE

Exercise Number R501012-62A-123

PICASSO'S DRAWINGS OF HORSES FOR "GUERNICA"

This exercise asked respondents to give two responses. When they were scored, up to four different reasons were categorized. Responses were not scored as whole units but rather by phrases and/or key words. Hence, it was possible to assign several category scores to a single sentence. When there were more than four categorizable phases or words, the four with the smaller category numbers were scored.

For each category a number of sample responses are given. If part of a response is underlined, then only the underlined portion is considered to be an example of the category, otherwise the whole response is an example of the category.

The categories are:

1. Relationship of Parts and Unity
2. Feeling and Mood
3. Technical Achievement
4. Actions of the Horse
5. Imitation of Reality
6. Age, Experience or Status of the Artist
7. Naming Features
8. Miscellaneous
9. I Don't Know

Detailed definitions of the categories and examples of each follow.

1. RELATIONSHIP OF PARTS AND UNITY OF THE DRAWING. This category deals with responses which refer (1) to the way in which aspects of the work relate to one another or function together to produce some effect; (2) to comments about how the drawing is unified; and (3) to comments about the composition, the design or the proportion of the drawing.

   Responses which refer to either the presence or absence of relationship of parts and unity of the drawing are placed in this category. In other words, the noting of the absence of a feature is categorized just as noting the presence of a feature.

Following are examples of responses classified in the "Relationship-Unity" category. For statements that fall into two or more categories, the portion classified "Relationship-Unity" is underlined.

More detail and design.

It is better diagramed and drawed.

It has more background. (This response is at the bottom of the category, nevertheless the reference to more background does refer to complexity as well as to the composition.)

More complex designs.

Planned design.

More than just lines connecting.

It looks better designed.

It's arranged good.

Because the other one has too thin of lines. (Here the category is assigned for a comparison of sensory qualities between the two drawings.)

It doesn't have just straight lines. (See the comment directly above.)

The horse is better proportioned at least in the head and neck.

The first drawing is too plain with just single lines to outline the picture, no shadows.

It shows more resemblance, better structure.

It has more lines to make the form stand out.

The artist has used a form of cragelvy (sic) lines to show a form of pain.

Different shades of lines.

It shows more design and features.

It is more complex and looks as though it was planned to look that way.

The drawing is more complex in lines.

The other one is simple and undefined.

It is not just plain.

It's simple yet neat in its way.

2. FEELING, MOOD, CHARACTER, EMOTIONAL QUALITY, STYLE, EXPRESSIVENESS ABILITY OF THE WORK TO COMMUNICATE, AND ITS IMAGINATIVE AND CREATIVE NATURE. This category deals with comments that explicitly or implicitly ascribe value to the works because of its expressive or emotional character, style, imaginativeness and meaning. The category also classifies responses that indicate the effect that the drawings have on the viewer or that the respondent has found the drawing interesting or exciting.

   The category is assigned for noting the absence as well as the presence of the features listed above.

   Many of the statements classified in this category are synthetic in nature. In other words they summarize or implicitly combine several features of the drawings into a larger feature, quality or characteristic. References to movement and action of the whole drawing are classified here. References to such things as actions, feelings and movements of the horse, however, are classified in another category. But when it is not possible to determine from the response whether or not the reference is to the horse or to the whole drawing the response is classified under this category.

   Following are examples of responses classified in the "Feeling" category.

   They drew it with feeling. (Although there is an implicit reference to how the work was made (technical achievement) the primary emphasis here seems to be on the effect.)

   The second picture looks more sickful.

   I find it more interesting to look at.

   It says more than the first one.

It shows distress or pain.

Has more feeling to it.

Shows action. (This response could be either to the horse or the drawing. In cases such as this it is assumed that it is the whole drawing to which the reference is made.)

It has more of an effect. (This response perhaps refers implicitly to the vividness and intensity of the work.)

It has movement and shows emotion.

It has more feeling in it than the other one.

It looks like it has more feeling and meaning than the second one.

The one I choose shows power and stronger.

It shows good imagination.

And the one I picked gives more meaning.

The second one has more movement.

He put a lot of work into this drawing and it has feelings.

The lines are more free and flowing.

It relates a feeling of wildness where at the top there is no feeling.

It is more original and the idea is better expressed.

More creativeness.

There is more depth and feeling expressed.

It gives you a feeling of wild, freedom, untamed.

More motion shown.

The strokes are impressionistic and more freely drawn. (The term "impressionistic" refers to a quality of the whole work.)

It has more action to it.

It gives more expression to the painting.

It has better and more flowing form.

Movement incorporated into the picture.

Because it has more feeling and gets the artist's point across better.

The first picture has a simple feeling surrounding it.

Because it expresses an emotion better.

It gives a masculine work.

The other one is just a cartoon. (Cartoon is understood to be a style.)

One of them is just a stick drawing. (Stick figure can be taken to be a style.)

It shows depth. (Unless otherwise indicated, assume it means depth of feeling.)

3. TECHNICAL ACHIEVEMENT of the art. This category classified comments about the skill in the art, the techniques employed, the care that was taken in drawing and in some instances the amount of time it must have taken the artist. (The amount of time taken is not an adequate reason for judging a work of art to be good or bad, however, when the reference to time also seems to imply that it had a positive effect on some other meritorious quality of the work then the response is classified in this category.)

The following responses are classified in the "Technical Achievement" category.

The first one is sloppy. (This implies that it was not carefully made.)

It looks like the person put in more effort. (The respondent seems to imply that the greater effort has a positive effect.)

More workmanship.

The face is drawed better. (This may mean just tnat the face is more realistic, but it also hints of the artist's skills.)

He let himself go when he was painting it; he drew what he thought he'd like."

Because they did it more neater.

The one I choose is not too scribbly.

It shows more skill and talent.

Because it looks like whoever drew it was trying harder.

Shows more knowledge in the art of drawing.

More crativeness and skill was put in the drawing.

No. 2 is graceful and it takes ability to draw the legs and neck.

They started with a gesture and then went into detail.

It has more sketching.

Because it was more loosely sketched.

Took more time, skill, and understanding to make.

It looks like more time was spent.

More freely drawn.

4. ACTION, EMOTION, EXPRESSION AND STATUS OF THE SUBJECT MATTER. This category deals with responses to the expressiveness, action and emotion of the horse. By themselves responses of this type are not adequate reasons for maintaining that the work has aesthetic merit or quality. They are, nevertheless, a movement in the right direction because these features do contribute to and relate to the overall expressive quality of the work as classified in category 2 "Feeling."

Following are examples of responses classified in the "Action, Emotion, Expression and Status of the Subject Matter" category.

The other one (horse) has some action to it. (It was possible to tell from the first response that he or she was referring to the horse and not the drawing in this response.)

> It shows the horse in action.
>
> Because it looks like the horse is moving.
>
> It is moving and doing something. (Two scores--one for each action noted.)
>
> He made it doing something instead of just standing there.
>
> It's more exciting because the object drawn is moving.
>
> It's not just standing there.
>
> It shows the horse struggling. It's more exciting. (2)
>
> It gives the effect of the animal running.
>
> Shows he is falling.
>
> It shows that the horse is wild.
>
> It looks as if the horse is hurt bad.
>
> Because it looks like the horse is in danger. (This and the previous response deal with the status of the horse rather than with actions.)
>
> The horse shows some kind of feeling.
>
> The horse has character.
>
> Like the horse broke its leg

5. IMITATION OF REALITY. This category classifies statements in which the basis for judgment is the degree of realism or naturalism of the horse. Responses to the number of details and the shape of the horse are also classified in this category.

The following reasons are classified in the "Imitation of Reality" category.

It looks more like a horse.

It has more features.

Because you can tell what it is.

Because it looks real.

Because you can't tell what the other one is. (This seems to be a way of saying that one looks more real than the other.)

The head looks like one.

It's shaped like a horse.

It's more detailed and looks more like a horse.

It looks more like a real horse not a kid's idea of a horse.

It looks more like it's supposed to be.

It has more detail.

Shows more muscle and bone of a horse.

It has more of a horse figure in it.

It has a better shape. (This response is interpreted to mean that it is shaped more like a "real" horse.)

Because you can tell what it is without having to guess.

It has a sense of movement, like a real object, rather than a drawing.

It shows more resemblance, better structure.

It contains more realism and movement.

The detail is better.

It is a better creation of the animal. (Here "Creation of the Animal" is taken to mean more realistic drawing of the animal.)

More precise in the features.

Because it is more descriptive of what the horse really looks like.

It is not just a distorted horse.

Details are more authentic.

It is crisper detailed.

6. AGE, EXPERIENCE OR STATUS OF THE ARTIST. This category deals with statements about the artist. Usually the statement refer to his supposed young age or lack of experience, thus implying that a good work of art cannot be made by one of such an "inferior" status. Of course these reasons are not appropriate justifications for judgments of works of art.

Following are statements classified under "Age and Experience of the Artist."

It is not good because someone little made it.

Did not have experience as long as that person did.

Because it looks like a real artist made it.

It looks like a first grade work.

It looks like an artist drew it.

It looks like the one I picked was drawn by an expert drawer while the other one looks like its drawn by a 2 year old. (Both elements of this response fit within the category, hence, two category 6 scores for this response.)

It was drawn by someone with no brains.

It was done by someone older.

The artist has had more experience and it's more real to life.

It shows a person who is motivated through his art.

It shows talent and a will to draw.

Looks better, like the person can draw.

The artist is more mature in his artistic skills.

It shows more skill and talent.

Anyone could draw one.

7. NAMING FEATURES. This category classifies statements in which aspects of the work such as sensory qualities (shapes, lines and textures), general features and aspects of subject matter are mentioned but where there is no further elaboration given. The noting of the mere presence of these features neither adds nor subtracts from the merit of the work.

Following are examples of statements that are classified in this category.

Its hoofs looks like wheels.

The first one looks like a toy.

It's not as buppy.

Because it is a sketching.

Its got lots of lines.

Because it has more lines.

Because it seems more substantive.

It has nice shapes and angles.

The mouth is dirty.

Shows more markings.

It doesn't have a person in the corner.

#1 is only a drawing.

The handwriting on the top of the page is more sophisticated.

8. MISCELLANEOUS RESPONSES, UNJUSTIFIED JUDGMENTS, NONSENSE AND UNINTERPRETABLE RESPONSES.

Because it looks better.

Number 2 looks very nice.

The other horse is terrible.

More artistic.

Verry verry good.

It's good for piece of art.

Because it doesn't look dumb.

It is a better drawing.

Looks better.

Because the other one is ugly.

The artist who drew it was trying to draw a horse.

It's cute.

Has artist value.

Selfsame blasphemy.

They look funny.

Abstract drawings are cool.

I like the way it is sketched.

Really neat.

9. I DON'T KNOW